

SCOTLAND'S STORY

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**Queen with
her heart in
the Highlands**

**Small advances
for democracy**

**Robert Louis
Stevenson: the
world's writer**

**KOSB's little white
rose of courage**

**Beware the evil
fairies who deal
with the devil**



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1815

Glenfinnan monument erected to commemorate the 1745 Rising.



Orkney

1847

Paton's *The Quarrel of Oberon and Titania* captures the Victorian fascination with mythology.



1869

Monument to Wallace on Abbey Craig completed at vast expense.



1870

The Highlands are gradually 'opened up' to visitors.



1876

Princes Street Gardens become a splendid Victorian municipal park.



1881

Robert Louis Stevenson emerges as a great writer with *Treasure Island*.



1879

Glasgow's Central Station, a striking example of Victorian architecture, is opened.



1894

Stevenson dies at his home in Samoa.



1886

Arthur James Balfour becomes Secretary for Scotland.



**In Part 44:
The Crofters' Wars and the
beginnings of Home Rule**

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IRELAND

North
Channel

PART OF
ENGLAND



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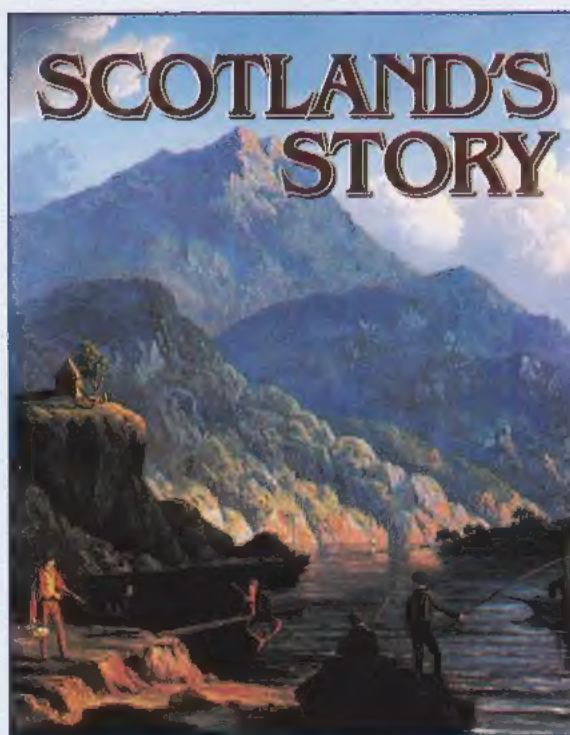
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COVER: As the Highlands opened up, mountains, lochs and far horizons were suddenly sought after as Queen Victoria proclaimed her passion for the wild country around Balmoral and the thirst for wide open spaces caught imaginations. Artist John Knox with his Tourists at Loch Katrine caught the mood.

The four cities begin to rise

The second half of the 19th century – 'the Victorian Age' – witnessed spectacular urban growth in and around Scotland's cities. Victoria's accession to the throne provides a useful yardstick: before 1837, while urban growth was extensive, the majority of Scots still lived in rural areas. But within a few years the population pattern changed dramatically, as Scotland experienced a period of explosive urban expansion.

By 1850 a process of continuous and relentless growth was underway which eventually led to Scotland becoming the second most urbanised nation in the world (England was the first) by the outbreak of World War One.

The most striking aspect of this development was the emergence of the 'big four' cities of Edinburgh, Dundee, Aberdeen and, above all, Glasgow. By the early 1900s, the 'big four' were home to one in three Scots.

Although it never attained the dominant position of Paris in France or London in England, Glasgow established itself as the pre-eminent urban settlement in Scotland. The city's population

expanded from 274,000 inhabitants in 1831 to 761,000 in 1901 – by which time almost half of Scotland's total 4.5 million population lived in the Glasgow area.

The enormous pool of labour contained in Glasgow provided essential man and womanpower for the heavy industries and centres of manufacturing in the Clyde valley.

Another notable example was Dundee, which, besides the strengthening of its industrial backbone through areas such as textile manufacturing, was transformed architecturally.

'Victorian splendour' is the term often used to describe the architectural innovations of the age. Taking their cue from earlier developments in Edinburgh, cities like Dundee and Aberdeen introduced Grecian-style facades, re-modelled public parks and grand monuments.

Victoria and Albert loved Scotland, spending as much time as possible on their Balmoral estate. Victoria herself was particularly fond of her Scots servant and companion, John Brown, but exactly how fond may never be known. . .

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A thirst to improve in Victoria's glory days

A fervour for improvement gripped the cities. Away went many slums, the suburbs boomed and large, healthy parks formed green oases. Glasgow sought inspiration in Paris and Italy

By the onset of the Victorian era in 1837 the character of many Scottish communities had been altered indelibly by commercial and industrial growth. The contradictions associated with urban expansion were summed up in 1842 by poet Mary Macarthur, when she described Glasgow as a city "at once rich, poor, magnificent, and mean".

An uncomfortable awareness of the negative aspects of urbanisation helped to fuel the Victorian quest for improvement, so strikingly evident in efforts to embellish the landscape.

Town and city centres were transformed by prestigious architectural developments, while the process of suburbanisation created exclusive new residential districts. Parks and open spaces were laid out, to counter the encroachment of the built environment and provide a point of contact with the restorative, health-giving powers of nature.

For all the magnitude of their achievements, the Victorians were consolidating a tradition established by Edinburgh's New Town from the late 18th century. The capital's classical grandeur had given rise in the 1820s to the title of the 'Athens of the North', and other communities in Scotland learned eagerly from the

example. In Glasgow, architect David Hamilton gave an evocative Grecian flavour to the centrally-located Royal Exchange, while in Aberdeen Archibald Simpson gave similar stylistic treatment to buildings on Union Street.

The civilising influence of classical antiquity underpinned much of this vision, but so too did the urge for monumental display. The aspirations of the ruling order were vividly expressed in building design, and as the century progressed urban architecture became more ornate and eclectic, in keeping with the individualist ethos of the times.

Imposing new structural developments were also increasingly evident in outlying areas of towns and cities. Suburbanisation was a feature of the 19th century, the phenomenon gathering pace as more efficient road and transport networks eased communications. In Glasgow, for instance, the desirability of residences in the exclusive West End was boosted considerably when Great Western Road opened in 1841.


According to a contemporary advertisement, the broad, straight, two-kilometre thoroughfare provided the advantage of direct access to the city 'without passing through an

inferior district'. The suburban boom was at its height in the middle decades of the century, as landed estates were purchased and developed for speculative building. The villas and terraces of Glasgow's Kelvinside and Edinburgh's Morningside were elegant testimony to the changing residential orientation of the wealthy, who preferred to live in a fashionable, modern and salubrious environment.

Anxiety about the deteriorating

fabric of older urban centres was a major factor in the outward flight of the middle classes. However, the trend was by no means regarded as positive. In the 1870s Robert Louis Stevenson commented caustically about the 'mushroom' growth of Edinburgh's suburbs, which he claimed had been driven primarily by the profit-motive.

Building was certainly a lucrative, if often risky business in the Victorian era, and there can be no doubt that



Glasgow's Moray Place:
Alexander 'Greek' Thomson gave spiritual intensity to his architectural creations.



architects like Alexander Thomson endeavoured to make the most financially from market opportunities. Yet 'Greek' Thomson was also a religious visionary, whose deeply-held United Presbyterian faith gave spiritual intensity to his work. Glasgow's suburbs were notable for Thomson's inspired contribution to building design, with monumental developments such as Moray Place in the south and Great Western Terrace in the west demonstrating striking visual

harmony, based on classical precedents.

Amenity value was added in the suburbs by the creation of parkland, although many towns and cities had existing open spaces intended for public recreation. Among these were the Inches of Perth, Magdalen Green in Dundee, Edinburgh's Meadows and Glasgow Green.

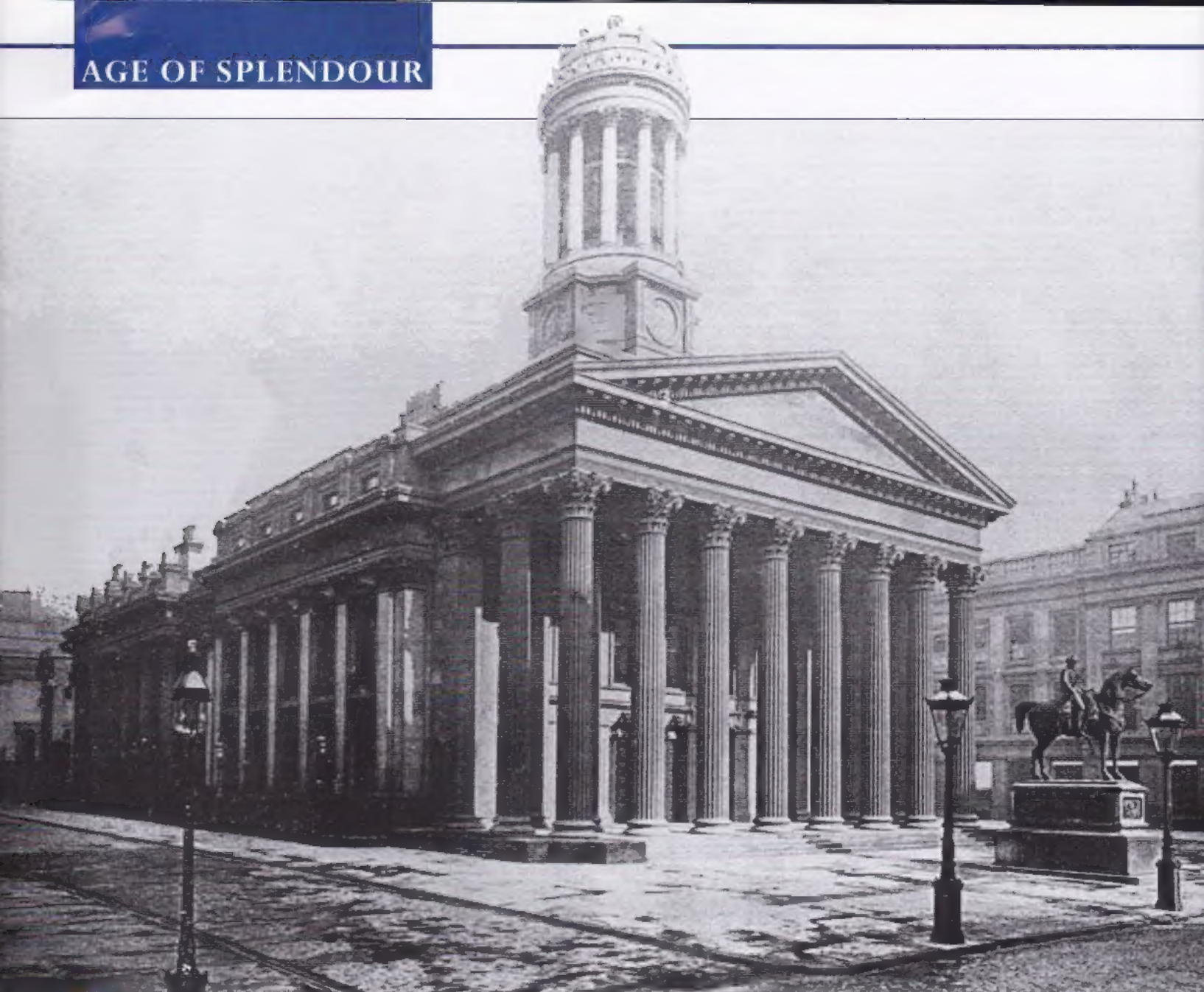
Aberdeen's Links were unusual as an extensive public space directly adjacent to the sea. As urban

populations grew and suburban communities expanded, so more custom-designed parks emerged. Glasgow's Kelvingrove Park and Queen's Park were pioneering in the United Kingdom, because the municipal authority played such a prominent part in their acquisition during the 1850s.

By purchasing the parks outright, town councillors hoped that profitable returns would accrue to the civic

coffers by using a portion of the land for residential property development. The newly-created Park district, overlooking the meticulously landscaped grounds of Kelvingrove, soon became one of the most coveted addresses in the city.

However, the rationale behind parks' development in Scotland was more than just financial. The claustrophobic urban atmosphere was seen to be undermining the energies of the population. With specific



■ The Grecian flavour of Edinburgh's New Town inspired David Hamilton's design for the centrally-located Royal Exchange in Glasgow.

► reference to the welfare of the working classes, one Parliamentary report of the 1830s emphasised that 'it is of the first importance to their health on their day of rest to enjoy fresh air'.

Also identified was the need for a wholesome alternative to drinking and other dubious pastimes. Parks were

opened in 1863, was presented to the city by jute magnate, Sir David Baxter. Duthie Park, in Aberdeen, was the gift of wealthy heiress, Elizabeth Duthie of Ruthrieston.

The 18-hectare public space was officially opened in 1883 by Princess Beatrice, youngest daughter of Queen Victoria, amidst one of the most

did not truly become a public park until the 1880s, the grounds had long been famous for assorted statuary and monuments associated with the city.

By far the most impressive was the soaring Gothic edifice in tribute to Sir Walter Scott, featuring a representation of the author and his deerhound Maida as the centrepiece. Designed by George Meikle Kemp and completed in 1846, the 61-metre Scott Monument became an integral, unavoidable feature of the Edinburgh landscape. It also marked a decisive stylistic shift in the city from the classical to the ornately Romantic, showing how Victorian tastes were altering to accommodate a diversity of architectural influences.

Scott's pervasive impact on the Victorian psyche was also evident in Glasgow, where the Stewart Memorial Fountain was inaugurated in 1872. Located at the heart of Kelvingrove Park, the fountain commemorated Lord Provost Robert Stewart, one of

Fresh air on the day of rest with a walk in the park became a health requirement for the city dweller

therefore enthusiastically encouraged by the Victorians as a device for promoting physical and moral well-being. Civic beneficence, as in Glasgow, was matched by the efforts of individual philanthropists. In Greenock, the Shaw Stewart family gifted ground for Well Park in 1851 and Wellington Park in 1872.

Dundee's Baxter Park, which

elaborate ceremonials ever staged by the city.

Parks were a striking showpiece for Victorian Scotland, providing visible evidence that efforts were being made to improve the urban environment. They often took on distinctively-local characteristics, reflecting pride in community achievements. Although Edinburgh's Princes Street Gardens



■ Glasgow's imposing Central Station is an example of Victorian style.



■ **Edinburgh's Victorian grandeur: the twin achievements of Princes Street Gardens and new rail technology.**

the driving forces behind the acquisition of the city's Loch Katrine water supply during the 1850s. The Loch's literary associations with Scott's epic poem, *The Lady of the Lake*, featured prominently in James Sellars' evocative design, described at the time as 'the Scottish type of Gothic'.

However, the fountain was more than a personal monument. By celebrating the regenerative qualities of pure Highland water, piped directly to the city by the wonders of Victorian technology, the city fathers were making a declaration of intent about improvement strategy.

The verdant surroundings of the

parkland only reinforced their much-publicised determination to reverse the pernicious effects of unplanned and uncontrolled development and make Glasgow a healthier place to live.

During the 1860s public health legislation allowed for the clearance of some of the most unsavoury and insanitary districts of urban communities. Improvement schemes were implemented in a number of towns and cities, and Glasgow initiated a particularly ambitious programme from 1866.

The removal of the slums was one part of a dual campaign to revitalise the city, with parks and property

representing the other. Much was learned from the example of contemporary French urban planning. Paris had been radically restructured by Emperor Napoleon III in an effort to visibly impress the reforming impulse of the imperial regime.

Glasgow's civic leaders made on-the-spot investigations in the French capital, and returned replete with ideas for opening out the inner-city, including the creation of broad, wide thoroughfares to ease the flow of traffic.

Modernity was the watchword, to the extent that the 17th-century University buildings were demolished

to make way for railway terminals. A quasi-Gothic edifice, designed by Sir George Gilbert Scott, replaced them on a hilly vantage point in the fashionable West End.

While the Glaswegians identified with cosmopolitan Europe, their penchant for French-inspired monumentalism was not wholly shared by other communities in Scotland.

The city improvements of Edinburgh, which commenced in earnest in 1868, adhered to a distinctive Scotch Baronial style that did much to retain the historic character of the Old Town.

The vogue for Baronialism had been given considerable stimulus by the construction of the National Wallace Monument during the 1860s, a craggy, looming, 67-metre tower that spectacularly transformed the skyline of Stirling and its surroundings.

Baronial architecture combined a romanticised interpretation of Scotland's past with the needs of modern urban living, and its picturesque qualities were particularly favoured for public buildings.

Aberdeen's new Town House, constructed in Kenmay granite between 1866 and 1874, was an example of the imposing Baronialism cultivated by Edinburgh architects Peddie & Kinnear. There was even a Baronial railway station, the Caledonian, in Dundee.

The later decades of the 19th century were characterised by the increasingly interventionist role of urban government in Scotland as the 'improving' ethos gathered momentum.

Glasgow Corporation established a world-wide reputation for the range and quality of services on offer to the city's 760,000 inhabitants by 1900, with vital utilities such as water, gas, electricity and tramways under municipal control.

In keeping with this image, the elaborate new civic headquarters was opened by Queen Victoria in 1888, the Italianate structure dominating the centrally-located George Square.

If Paris was the favoured urban role-model of the 1860s, by the 1880s Glasgow was projected as the 'Venice of the North', the modern equivalent of the Renaissance city-state on the Adriatic sea.

By the turn of the century, the 'Glasgow Style' of Charles Rennie Mackintosh and his circle had sinuously imposed itself on the cutting-edge of architectural and interior design.

Absorbing much from indigenous Baronial and Celtic influences, it also pointed the way forward to 20th-century European modernism, demonstrating the aesthetic refinement that Victorian eclecticism could ultimately achieve. ●

Democracy advances in small steps

A marginalised Westminster was a feature of the way Scotland was run, but increasing poverty forced more involvement - and a debate on 'Home Rule all round'

The age of the political manager was effectively over with the resignation of Henry Dundas in 1805. During his years of influence, Scotland had just about kept ahead in getting parliament to act, or, often more importantly, to leave its affairs alone.

When electoral reform came in 1832, such benevolent despotism was replaced by the cry of democracy, yet only one in eight of the adult males in Scotland was enfranchised. It was a dramatic increase in the size of the electorate from just over 4,000 in 1820 to 65,000, but it was thinly spread.

The 2,000 men granted the franchise in Aberdeen in 1832 comprised just 3.5% of that city's population. Only 1% of the population of the Highlands was given the vote, the smallest proportion, yet these men held sway over eight out of Scotland's 53 seats.

As the largest industrial city, Glasgow was treated badly by the reformers in 1832 and throughout the century, only 3.5% of the city's population secured the franchise at its first expansion.

Edinburgh and Leith did best, with just under 5% of the population enfranchised. The burgh electorate trebled in the second reform act of 1868, but only 13% of those populations were included. By 1911, 57% of adult males in the burghs and 63% of adult males in the counties had obtained the franchise.

These figures are important for stressing how irrelevant Westminster and its politics was to the majority of Scots in this period, just as it was during the management of Dundas. Only a minority had a say in who their representatives were, and there was a strong perception - sometimes true - that little parliamentary time was being reserved for Scotland.

It was a slow-burning complaint, but the lack of separatist nationalist agitation in reply reflected the complex relationship of Scotland and England within the Union.

There was no simple denial of power since much of Scotland's governance was conducted away from London through the church, burgh and county government, and a range of associations and

organisations dealing with the strains of urban and industrial growth.

Control by the political manager was not so very different from town government at the turn of the century; both wielded power which came from electoral processes soon to be reformed. The pre-reform councils were based on self-electing oligarchies, structures surviving from the Medieval trade and merchant guilds.

Council reform came in three Acts, passed in 1833. It was based on the ten pound property franchise established at the time of parliamentary reform the previous year, and came two years before reform in England. A most distinctive feature of the Scottish structure before and after 1833 was the erroneously titled 'police legislation'.

It was a wonderful example of the ways and means that Scotland got on with governing itself - in this case, its towns - by circumventing the need for Westminster's involvement. Glasgow had been first to secure such legislation in 1800, Edinburgh followed in 1805. It was part of the early organisation of the 'watch', organising citizens to look after their city.

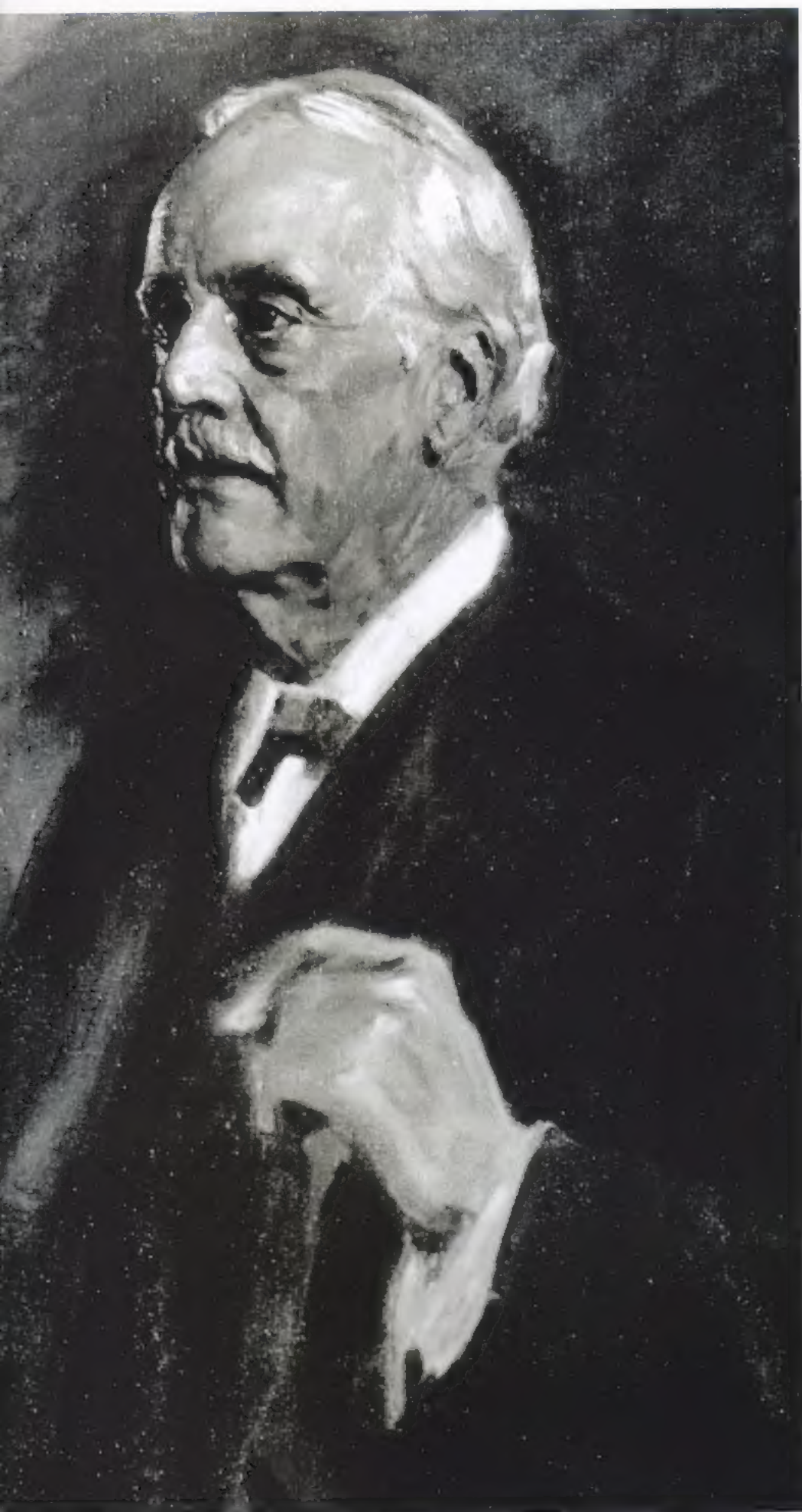
But the police legislation served a much wider purpose, dealing with issues such as health and safety, ruinous buildings, and overseeing the city's drains and sewers.

The Police Commissioners were to govern the urban fabric as much as watching out for swag-carrying criminals. While this legislation was not used as an alternative to the local Acts presented to parliament, it allowed the town to levy a general rate - to raise money to govern itself.

It was a remarkable set of legislative powers and 'parallel police burghs' continued to work alongside the municipal councils from 1833.

They were cheap and easy to implement, too. Acts of 1847 and 1850 extended the right to adopt this system of local government, and the Lindsay Act of 1862 extended the right of any village or town greater than 700 in number, where only a small number of households with property valued at £10

■ Arthur James Balfour was the only Secretary for Scotland who went on to become Prime Minister. Born at Whittinghame in East Lothian, it was his family connection with Lord Robert Salisbury, the British Prime Minister at the time, that took him into politics and gave us the comic phrase used ever since - 'Bob's your uncle!'



or more could force a vote. What power this gave to the towns, if they wanted it! The burghs of Crosshill, Hillhead and Pollokshields did, and used this as a route to avoid paying Glasgow's municipal rate.

In the counties the landowners maintained their influence over local governance in a variety of ways – most notably through the appointment of the Sheriff-Deputy and the convenorship of the Commissioners of Supply. County Councils were not established until 1889, but still the power of the landlord persisted, especially in the Borders. This local influence was a feature of space afforded by openness in the formal structure of Scotland's governance.

Also benefiting from Westminster's distance, the church dominated the provision of welfare as it did of elementary education through the Sunday Schools until 1872. The Kirk Sessions were instrumental in raising money for outdoor relief until their authority was undermined by the Disruption in the Church of Scotland in 1843, which shattered the unchallenged role of the minister in the affairs of Scots.

But the levels of pauperism and poverty were getting beyond the scope of local ad hoc interventions.

The resulting Poor Law Act of 1845 signalled the beginning of an important shift in Scotland's governance, from the local parish to London. In response, the nationalists developed a debate on the relationship between local and central government and the peaceful governance of Scotland within the Union. The National Association for the Vindication of Scottish Rights (1852-6) and the Scottish Home Rule Association (in its first incarnation, 1886-1918), had little widespread support, but developed campaigns around the threat to this self-governance. The NAVSR crusaded against power taken from the town councils and given to Westminster. They highlighted the dangers of 'centralisation' and the folly of government by 'functionaries', nameless bureaucrats who knew nothing but the general situation, not about the localities.

By the 1880s the debate had moved to the demand for a 'local national parliament' within a federal structure – called 'Home Rule all round'. The SHRA followed the creation of the Scottish Office in the previous year but, remarkably, there was little to link the two in Scotland's governance.

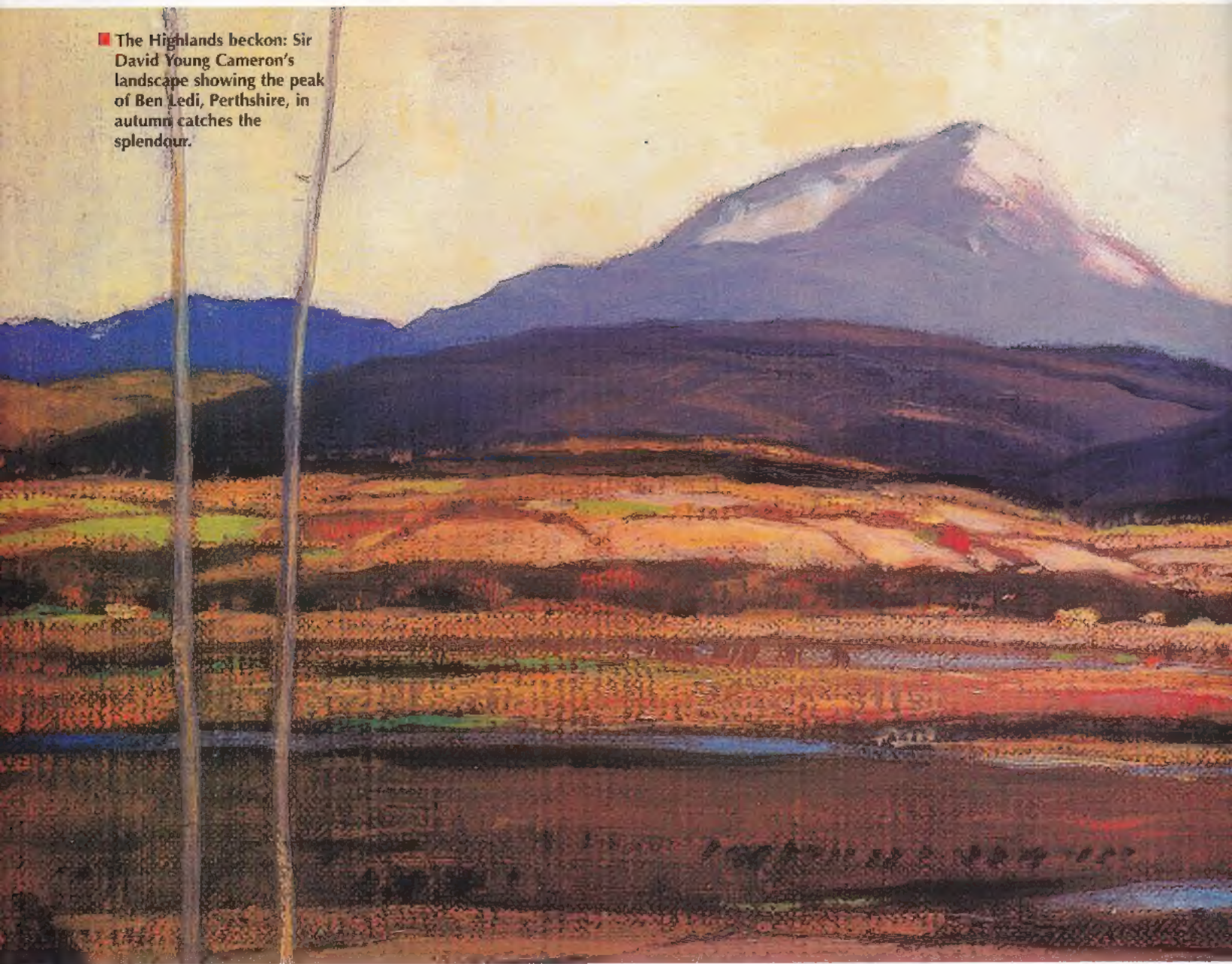
The Scottish Office was at first circumscribed as an administrative office at Dover House in London. Its functions and personnel were not transferred to Edinburgh until 1934 nor fully ensconced in St Andrews House until 1939.

It was not a place to make a career, being far from the bureaucratic centre and with salary grades to match. The post of Scottish Secretary had been abolished in 1746, with the duties transferred in 1782 to the Home Secretary and the Lord Advocate, but 1885 saw its return to oversee Scotland's governance from Westminster.

The Secretary for Scotland was not to gain a place in the Cabinet until 1892, nor the rank of Secretary of State until 1926. Its existence confirmed the separateness of Scotland's governance, while simultaneously tying it closer to the London Treasury and to Whitehall – a most contradictory result, but illustrative of how Scotland was governed within an evolving Union. ●

Tartan dawn for the

■ The Highlands beckon: Sir David Young Cameron's landscape showing the peak of Ben Ledi, Perthshire, in autumn catches the splendour.



Rail, steam ship and royal approval brought access and popularity, yet 'destitution road' was a fast-track south for many local people. The Highlands were changing for ever

George IV's visit to Edinburgh in 1822 was a key moment in the 'invention' of the Highlands and its people. Highlanders, bedecked in 'their' respective tartans recreated the Jacobites' famous entry into Edinburgh in 1745. This tartan spectacle confirmed the acceptance of the Highlander into the mainstream of Scottish and, indeed, British society.

The architect of this pageant, Sir Walter Scott, did more than most to help rehabilitate the Highlander. Building on the forces unleashed in the 1760s by James MacPherson's

'discovery' of Ossianic poetry, Scott's historical novels, particularly 'Waverley', helped heal the fissures between the Highland people and an increasingly fascinated audience in the south.

Yet amidst the pomp and ceremony surrounding the Royal pageant of 1822 lay a group of bedraggled Highlanders from the county of Sutherland.

Testimony to the harsh realities of Highland society in the post-Culloden era, their stories of eviction and migration to make way for sheep farms went unheard.

It was only later in the 19th century, once the transformation of

the Highlands had gathered pace, that their tales of woe would be circulated to a southern audience.

In a sense Scott's greatest legacy was the indirect promotion of early tourism to the region. The sentimental accounts of encounters with 'noble savages' encouraged yet more travellers north.

But before the 1840s travel in the Highlands and Islands was a fairly arduous process. General Wade's roads and bridges, built to assist in the pacification of the Highlands, combined with a series of makeshift trails used by cattle drovers to form a rather patchy network of roads. Visitors to the

modern Highlands



islands had to secure passage on whatever sailing boats were on offer wealthier travellers had the luxury of cruising the islands in their own yachts

A growth of guide books in the early 19th century attests to the expansion of tourism. But these early travellers faced some difficulty taking in the recognised 'tourist trail' of the Trossachs, Loch Lomond, Fingal's Cave and Ben Nevis

In the second half of the 19th century, other parts of the Highlands and Islands would be brought into the orbit of the traveller

One of the reasons for the further exploration of the region was the

continued associations with royalty

In 1848, Queen Victoria and Prince Albert cemented their love affair with the Highlands and acquired the Balmoral Estate. The royals were keen to pursue the romantic dream, re-building Balmoral as a mock-gothic castle, and furnishing the inside with tartan.

The Queen's affection for the people of the north of Scotland and the Prince Consort's prowess at game-sports was captured on canvas by Sir Edwin Landseer

Consequently, it became fashionable for others to imitate and aspire to the lifestyle of the landed gentry. This royal patronage of



■ Stirling was one of many rail destinations to benefit from increased access. This poster is from the old London Midland and Scottish line.

appropriated symbols of 'Highlandism' generated an even greater interest in all manner of cultural activities

The Royals acted as patrons of the Braemar Highland Games whilst Highland country dancing was now being performed at court balls

The music of the Highlands, in the form of the bagpipe, was also accorded a new significance and, of course, the wearing of the national garb became de rigueur for Scottish country gentlemen

In response to this increased interest in the Highlands and its culture, albeit as represented by mainly external commentators, publications were issued to meet the insatiable demand for information on clan tartans. Two brothers, John and Charles Allen Hay, caught the public's attention with their claim to be descendants of 'Bonnie Prince Charlie'

In 1842, the elder of the two 'Sobieski Stuarts' produced a controversial book, 'Vestiarium Scoticum', which claimed to provide detailed information on a number of Highland clans. Three years later, James Logan and R. R. Maclean published 'The Clans of the Scottish Highlands'.

Despite the lack of verifiable evidence for their depictions of clan tartans in both text and the

drawings, tartan mania blossomed

The popularity of the region as a destination for the landed gentry reflected a shift in the ownership of the vast Highland estates. Successful industrial entrepreneurs were keen to acquire the trappings of the 'gentleman'

Grouse shooting, fashionable from 1820s onwards, became common throughout large tracts of the Highlands by the 1850s. That this coincided with the final widespread clearance of the indigenous population was no accident.

In the aftermath of the 'Great Highland Famine' of 1845-47, politicians and landowners were keen to disperse what they regarded as a surplus population. It was during the bleak years of the later 1840s that 'desolation roads' appeared in the north-west Highlands and Islands

Designed to alleviate some of the suffering of landless cottars by distributing foodstuffs in return for labour, these roads helped to connect some of the more isolated parts of the region with the existing road network

The fact that the Highlands and Islands were able to avoid deaths on a scale of the Irish famine reflects the more interventionist approach from the British State

But also, and perhaps more



■ Rock wonders like Staffa, near Fingal's cave, were new attractions.

► importantly, the collective response of the urban Gaelic communities to the south was crucial.

This network played an important supportive role for the large numbers of migrants who took advantage of the improved lines of communication between the Highlands and Islands and the industrialised centres to the south.

But it was the coming of the railways which would greatly facilitate movement between the Highlands and Lowlands. Given her role in popularising the region, it was ironic that Queen Victoria was rather upset with the prospect of large numbers of visitors travelling to the Highlands on this new form of transport.

By 1863 the railway line between Perth and Inverness was completed. Thereafter, and as new lines were built or extended, resorts sprang up around the Highlands, initially in the more accessible areas.

Callander, Aberfoyle, Dunkeld and Oban – 'a small village' in 1800 – were all transformed by the coming of the railway in the period up to 1914. Visitors were coming to the Highlands not just for the scenery or to partake of sporting activities.

Strathpeffer spa, opened in 1820,

notched up even more visitors when it was patched into the railway network. The islands were also better served as steam revolutionised travel by rail and sea.

In 1870 the line reached Strone, opposite Skye, and by 1897 the line had been extended to Kyle of Lochalsh, where a new pierhead was built to take the steamships which sailed to the Hebrides.

Following the agricultural depression of the 1870s, even more Highland landowners turned their attention to developing their estates for game-sports. Although the main recipients of this injection of cash into the Highland economy were the large estate owners, locals were able to pick up employment as ghillies, keepers and stalkers.

The invention of the breech-loading shotgun in 1860 and the hammerless shotgun 15 years later revolutionised sporting estates with ever greater numbers coming north for a variety of blood-sports.

Highland society was changing irretrievably as the industrial revolution impacted on the region in a number of different ways.

The growth in tourism represented an opportunity for

Highlanders. Hotels were built to meet the demand with the necessary materials being transported by rail.

But towns also grew in size with the greater exchange of goods taking place. They became important service and administrative centres as the 19th century progressed. Thus the expansion of a cash economy and a stronger emphasis on materialism had dramatic consequences for those living north of the Highland line.

With the increased contact with the outside world the old rhythms of community life began to change in some areas of the Highlands and Islands.

In parts of the mainland, the communal activities of cutting peat, taking sea-weed from the shore or searching out plants and flowers to colour cloth were no longer necessary as coal, fertilisers and chemical dyes were imported by rail and steam ship.

At sea, dramatic changes to the fishing industry were taking place. But the increased scale of operations was not necessarily beneficial for the indigenous population.

The use of mechanical propulsion reduced the need for sail and by the 1870s steam trawlers were making an appearance around the coasts of the region.

Fish trains exported the herring catches down to the growing domestic market in the south. These were the boom years in fishing and in the late 19th century up to 1,100 boats were fishing out of Wick for the 'silver darlings'.

It was external forces which were reshaping the Highlands in social and economic terms, and not just in the traditional areas of land and sea.

Moreover, the industrial parts of Britain were making further demands on the region and its

connection. The construction of aluminium smelters just before the turn of the 19th century at Foyers and later on at Kinlochleven represented amazing feats of engineering skill.

Despite these new practices, it was an old issue – land reform that dominated Highland politics in the late Victorian era. The crucial role played by the urban Gaelic communities on this issue demonstrated the extent to which the region and its people had changed since the 1800s.

Designed to introduce some stability in the region, the Crofters' Act of 1886 was regarded as a notable victory by Highlanders. But the problems of the Highland economy ensured that further remedial action was necessary.

Politicians believed that improving communications with the region would help to overcome some of the difficulties. With that in mind, the State gave grants for more roads to be built and the construction of a West Highland railway.

The line over the Moor of Rannoch to Fort William was completed in 1894. In 1901 the line was extended to the key port of Mallaig. The construction of this part of the line took a number of years to complete and included some stunning feats of engineering.

Perhaps the most impressive was the 21-span Glenfinnan viaduct. The line's contractor, Robert MacAlpine, known as 'Concrete Bob', pioneered the use of mass concrete for the bridges and the viaducts. Travellers were afforded fantastic vistas as they made their way to Mallaig.

The visitors who took advantage of this new line were entering a place unrecognisable to their counterparts 100 years earlier. The

The grouse shooting fashion after 1820 was not unrelated to the last major clearout of 'surplus' people

people. In 1852, for example quarrying began on Loch Fyne for what was termed 'granite', but was actually porphyry.

It required large quantities of gunpowder to extract and the resultant explosions acted as a tourist attraction in itself.

The dominant theme was one of continuity and change.

The whisky distilleries of Strathspey were a good example of an old industry adapting to the new opportunities afforded by railway

travellers were still enthralled by the romanticised image of the region and its people. But it is perhaps instructive to note that those 'Celtic Twilightists' who went in search of an alternative to their industrial, materialist culture had to venture to the most isolated parts to find their spiritual nirvana.

Meanwhile, in the heart of the Trossachs, tourists were able to take in the spectacle of Loch Katrine on a steamship. It was fittingly named the S.S. Sir Walter Scott. ●

RLS: TELLER OF TALES, BREAKER OF BOUNDS



■ Home is the wanderer: Robert Louis Stevenson with his family and Samoan friends pictured at RLS's last home in Vailima

The knowledge gained from his love of Scottish history and those far-flung travels, took him beyond the perspectives of Victorian 'realism'

The town of Monterey in California was made famous by American author John Steinbeck in his novel *Cannery Row*. The town, now dominated by tourists rather than by fishing and shipping, has attracted hippies but is not a tourist's best beachside take-out or a vacationer's dream. The author, who stayed there in 1894, found Monterey was just a few miles from the sea. Robert Louis Stevenson, desperate, ill, he was almost continuously through his adult years,

Stevenson had sailed the *Adair*, an emigrant ship and was on the *Adair* waiting for the arrival of Fanny Osbourne, the married daughter of the famous Scottish writer and publisher James Stevenson. The ship was a small, old-fashioned sailing ship. Stevenson was a young man, his daughter Belle, the only child of the place where Stevenson had spent his childhood and his teenage years. Among its contents is the living room trunk from Stevenson's parents' house in Heriot Row in Edinburgh – a symbol of the

Scottish journey into which Stevenson had been born. It is a symbol of his father's desire for him to be a writer in order to pursue a career as a writer.

The dining room table had been conveyed from Heriot Row to San Francisco, in the Pacific, where Stevenson and his family set up home in 1893 and where Stevenson was to die in 1894, aged 44.

When Stevenson arrived in Monterey he was an almost unknown author with a few essays and a number of pieces of travel writing to his name.

Through his life he had lived off



■ Stevenson photographed at Bournemouth, one of his stopping places in his search for better health. It was here that he wrote *Kidnapped*.

life he was skeletally thin and the famous image of him in *St Giles* shows him, as he was much of the time, lying in bed as he wrote.

The irony of his illness was that he spent much of what ought to have been the life of a sick patient journeying from place to place in search of a climate that would keep at bay the haemorrhages that constantly threatened him with death.

From the South of England to the South Seas, from freezing winters in the Adirondack Mountains to the heat of Australia, from the Highlands of Scotland to artists' colonies in Paris, Stevenson's life was one of constant motion.

As if to defy the weakness of his own body, he was an often reckless traveller, whether taking his chances on board an emigrant ship from Greenock or going off on his own into the California wilderness, where he fell ill and was saved only by being found by an old hunter and an Indian who nursed him back to health in their shack.

As a consequence, Stevenson's life was almost more adventurous than his fiction and, celebrated in many biographies, seemed more important than his writings.

Stevenson was remembered as the writer of children's fiction who had never quite grown up to be the artist he promised to be and the unfulfilled promise of his career was symbolised by the fact that his most ambitious novel – '*Weir of Hermiston*' – was to be left unfinished at his death.

The period of Stevenson's writings, the 1880s and early 1890s, were regarded as the period when Scottish literature reached its low ebb in the 'Kailyard' school, and Stevenson's own work, despite the vigour of his use of Scots in the speech of his characters, was treated as symptomatic of the failure of Victorian culture in Scotland.

His story of two brothers divided by the consequences of the 1745 Jacobite Rising, '*The Master of Ballantrae*', concludes, for instance, with a scene which Stevenson himself felt was 'steep' – when an Indian servant uses ancient knowledge to bury the Master and then return to dig him up and revive him.

Stevenson, many felt, had devoted his talents to a literature of romantic escapism and to a development of style that did not engage with the

► an allowance from his father, despite their constant arguments about Stevenson's lack of religious conviction and his bohemian lifestyle. A decade later, Stevenson had become one of the most famous writers in the world.

Treasure Island (1881), '*The Strange Case of Dr Jekyll and Mr Hyde*' (1886) and '*Kidnapped*' (1886) had established him as a writer of adventure stories which appealed equally to a mass audience and to literary artists such as Henry James.

The combination was to produce

both enormous sales – '*Jekyll and Hyde*' sold 40,000 copies in six months and more than 250,000 copies by the end of the 19th century – and a literary fame that allowed him to command enormous advances from the American publisher Charles Scribner.

The poverty stricken author, who had depended on \$2 a week scraped together by other residents of the rooming house in Monterey, was able to hire a yacht at \$500 a month and cruise the Pacific in search of better health. When he found his perfect spot he was able to buy a large tract of land and build a house, named *Vaulima*,

which was so impressive that it was, after his death, to become the official residence to a series of governors of the islands.

Stevenson's was a life driven by illness: he was a sickly child whose parents were prepared to go to almost any extent to protect him and to seek a cure for him.

His love of things French and his taste for bohemian life was inspired by time spent in the South of France, where he was sent as a cure for his tubercular condition.

It was a condition which never improved, however. Throughout his



■ The end of Tusitala, the Teller of Tales: Stevenson died at his home in Vailima in 1894.

realities of the modern world

What Stevenson had sought, however, was a fiction that did not conform to the dictates of realism. As he wrote in response to Henry James "Life is monstrous, infinite, illogical, abrupt and poignant; a work of art, in comparison is neat, finite, self-contained, rational, flowing and emasculate. . . A proposition of geometry does not compete with life; and a proposition of geometry is a fair

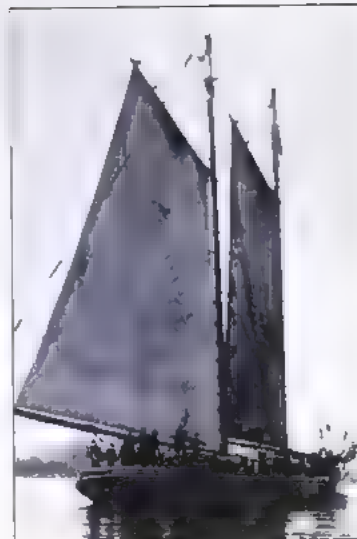
pictorial presentation of the actualities of urban Scottish life. That urban life, however, was only possible because Scotland was the centre of a world-wide set of relationships that connected Scots to India and to America, to Africa and to Australasia.

It was that world which Stevenson sought to capture, whether the ships wrecked on an island in the Western Isles, as in 'The Merry Men', or the journeys through the American

made Stevenson deeply aware of the plight of the people among whom he had chosen to settle. In his last years he was to become a figure of political controversy because of his letters to the Times denouncing the ways in which the Great Powers were attempting to carve up the Pacific islands. His commitment to the point of view of the exploited produced some of his most potent analyses of imperialism in works such as 'Ebb Tide' and 'The Beach at Falesa', and was to earn him the friendship of the chiefs of the islands who, in the end, carried him to his grave.

That grave in Samoa, the museums in California, the house in Heriot Row, testify to a Scotland which, in the late 19th century, knew no boundaries; a Scotland which found in its own history the fundamental tale of the modern world.

For Stevenson the conditions he saw in the South Pacific were understandable precisely because they were an extension of what had happened in Scotland a hundred years earlier: "It was perhaps important that I had enjoyed in my youth some knowledge of our Scots folk of the Highlands and Islands. Not much beyond a century has passed since these were in the same convulsive and transitional state as the Marquesans of today. In both



■ The Casco was hired in San Francisco for \$750 a month.

cases an alien authority enforced, the clans disarmed, the chiefs deposed, new customs introduced."

For Stevenson the history of Scotland and the experiences of the most far-flung parts of the world told the same tale – one that could not be contained within the limits of a 19th-century realism, one that showed the profound interconnections between the accidental encounters of his own life and the universal patterns of imperialism. ■

South Pacific conditions mirrored those in Scotland 100 years earlier

and luminous parallel for a work of art."

Stevenson's art was an abstract pattern derived from life but not competing with it, illuminating it without being identical with it. It was this aspect of Stevenson that was to inspire writers such as the Argentinian novelist Borges and that was to make Stevenson seem, in the late 20th century, like a harbinger of postmodernism.

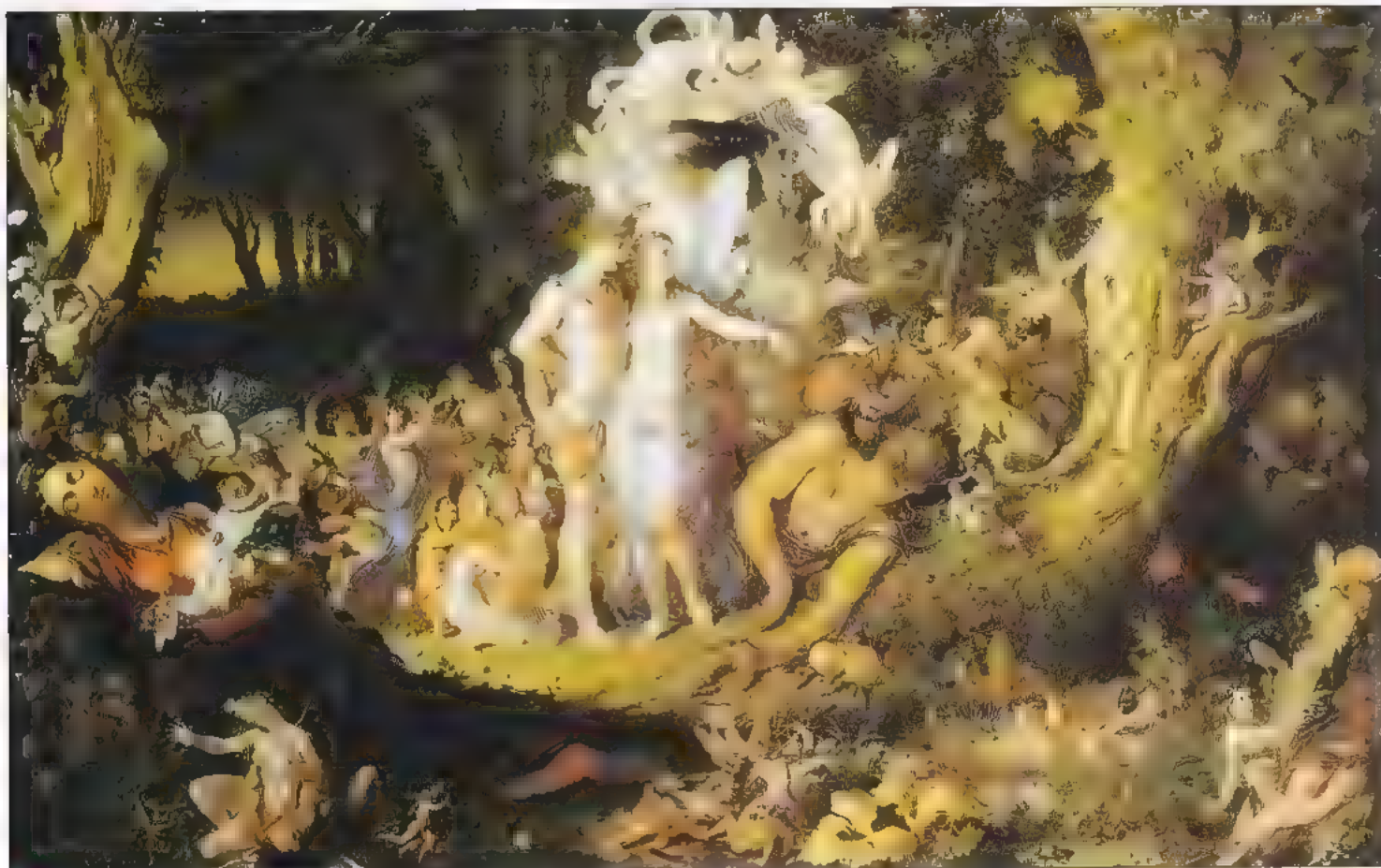
But Stevenson's novels and stories are not so far from the reality of Scotland as is often supposed, because by 'reality' what is usually meant is a

wilderness in 'The Master of Ballantrae'.

For Stevenson, Scotland was the crossing point of the world's journeys, and whether he was looking out from Scotland at the world or in from the margins of the world, as in his South Sea tales, it was the interconnections of that world that he sought to reveal – the geometric pattern of colonialism that underlay the surface realities of life in the metropolitan cities just as much as the evil of Hyde underlay the surface civility of Dr Jekyll.

It was that awareness of the interconnectedness of the globe that

BEWARE THE WHOLE DEVIL-DEALING BAND



■ Hidden world: Dunfermline-born painter Sir Joseph Noel Paton played on the imagination for his *Reconciliation of Oberon and Titania*.

Forget the Good Fairy and tiny Tinkerbell. In Victorian times fairies were evil and dangerous. They would steal a child as quick as inflict a boil. But sometimes it helped to put a piece of iron under your pillow...

It is thanks to the Victorians that most of us today think of the fairies as beautiful, dazzling creatures, often female, who flit about on butterfly wings through wooded glens or flowery banks.

They are regarded largely as the preserve of children's story books, a fantasy created to entertain, a harmless amusement. Fairies have been welcomed into our homes in the shape of ornaments for the mantelpiece and garden, on calendars, cartoons on television, or to be worn as jewellery.

But the image of the fairy as sugar and spice and all things nice has not always been so. Over the centuries they have undergone a transformation so striking as to make them unrecognisable to people of the past.

In the earlier period and as late as the 19th century, fairies were believed to be dangerous, supernatural creatures capable of destroying crops, stealing property, turning milk sour,

spoiling or killing animals. Their influence upon people was at the very least malignant, at worst, fatal. They were certainly not welcome in or anywhere near the home and precautions were taken to keep them away, such as planting a rowan tree in the yard close to the house, or putting a stone under the doorstep. Victims or potential victims offered gifts such as food or clothing.

In some places, milk would be poured over chambered cairns (neolithic graves) to pacify the inhabitants. In some, and such mounds were thought to be the dwelling places of the 'sith' (pronounced 'sith'), the Gaelic word for fairies. They might also be neutralised, or brought off by using favourable names or charms. To describe them such as 'the good neighbours' or 'the people of peace'.

In Orkney and Shetland, areas particularly rich in fairy lore, they

were called trowies (trols) or 'hidden folk'. The words 'fairy' and 'elf' have been used interchangeably in Scotland, both first used in 15th century poetry.

In appearance, fairies were rarely described as small, being more typically of human stature, of both male and female gender, favouring green clothing, and not a butterfly wing in sight.

It was thought they could transport themselves through the air utilising whirlwinds as their mode of conveyance.

Particular times, for example noon and midnight, days such as Friday, and festivals like Beltane (May 1) or Halloween (October 31) were occasions when encounters were most likely to take place.

The land of the fairies was a place of breathtaking beauty, filled with gold and silver, though neither sun or moon ever shone there and so it remained in a state of perpetual twilight.

Sumptuous feasts and other

place, and most of the inhabitants were sociable types who enjoyed music, dancing and hunting.

Other supernatural creatures, however, such as the brownie, preferred a solitary lifestyle. Brownies attached themselves to particular households and would perform any chores that needed doing, from gathering the crops to sweeping out the fireplace, in exchange for a bowl of porridge. It was taboo to offer the brownie any other form of payment as this would force him to leave.

Specific geographical locations were known to be fairy haunts or habitations, most commonly close to wells, hawthorn trees and inside hills. Among the numerous fairy sites across Scotland are the Eildon Hills in the Borders, where Thomas the Rhymer was abducted, albeit willingly, by the Fairy Queen. Another is the Fairy Hill at Kirkton, Aberfoyle, upon which the Rev Robert Kirk, author of 'The Secret Common Wealth' (1691), was traditionally assumed to be taken by the fairies.

Interludes with the fairy folk could be, on occasion, of some benefit, leaving the human with a special gift such as second sight or an ability to heal. Usually, however, there was a price to pay for these gifts and what initially may have seemed a profitable venture turned out to be a dangerous liaison resulting in the loss of livestock, personal illness or the death of a child or loved one.

That a fairy was more an object of fear than of fancy may have been difficult for the Victorians to understand, living as they did in an age of technology, and driven by a need to rationalise and explain the inexplicable. However, it should be understood that fairy belief provided adequate explanations for a myriad of human experiences.

Fairies were generally blamed for causing misfortunes of all kinds. Their interference could account for unforeseen and traumatic events such as sudden or unexpected death.

Individuals who suffered from heart attacks, strokes, or violent fatalities were said to have been 'taken' by the fairies. Those who may have survived an accident or an illness but who were left incapacitated were thought to have been victimised by the fairies for their own nefarious purposes. Precautions also had to be taken during childbirth.

Putting a piece of iron under the pillow of the woman in labour or placing an amulet around her neck would ensure protection.

When a young child failed to thrive or became unusually cantankerous, the fairies were often blamed for having stolen the human child and replaced it with one of their own, resulting in the

substitution of a changeling. Methods of recovering the human child could involve consultation with a local healer for a potion or herbal remedy, or leaving the changeling outside overnight in the hopes that the fairies would take pity and switch it for the real child.

A host of unusual medical complaints were attributed to the fairies. The most common was a lump or boil on the skin out of which would come unusual things – such as worms or pins.

During the latter half of the 16th century, the fairies became increasingly entwined with witchcraft. Why fear in the power of witchcraft grew to such intolerable heights at this particular time is not easily answered, but it had a tidal wave effect upon many aspects of Scottish folk beliefs and customs.

Several people were sent to their

deaths for believing in fairies. Sometimes this was the sole reason for an accusation of witchcraft. In one case a monstrous spirit, the Devil, admitted to a pact with the fairies, no matter how innocent, was a confession of guilt.

The first person to be charged with witchcraft on these grounds was an Aberdeen woman called Bessie Dunlop who had acquired a reputation for hearing and second sight. She admitted to dealing with fairies but claimed her special powers were a gift from them, a confession convincing enough to ensure she was strangled and burned in 1576.

A similar case, that of Alison Peirson, took place in 1588. She also declared her skills were derived from fairies and was sought out as a healer.

What is notable in both of these trials is that neither of these women confessed to dealings with the Devil or entering into a demonic pact with him, a charge typically levied against

suspected witches. They were executed for believing in fairies.

It can be seen how belief in fairies served a larger social function in earlier times. They represented the unknown and often unpredictable forces that affected daily life, and served as suitable scapegoats for an array of human problems. Disability, misfortune, and death were readily blamed on fairy malice.

They could also be used to enforce cultural conformity and codes of conduct. For instance, the belief that one would have no trouble with fairies if the house was kept clean and tidy, encouraged women to be diligent housewives or servants.

The demarcation of particular areas as fairy places may have also served to protect community members from known, or perceived, dangers.

But above all they enabled people to come to terms with their own reality while in some sense explaining the unknown and the unknowable. ●



Patrick Shepherd James Hogg reflected the interest in the dark 'other side' in his writings.

Past glories kept vivid

Sunset at Glenfinnan: the atmospheric monument at the head of Loch Shiel stands where Prince Charles Edward's standard was raised in 1745.



Politics and money played a role in honouring past heroes and events, but somehow Scots have risen to the occasion - even for differing reasons

Re-packaging individuals, places and events of historical significance has been the role of the heritage industry in the 20th century, and it has done much to shape Scottish national identity.

In the century before, that focus was directed through the monument and those who organised and financed their construction.

Local heroes abound, perpetuating the everyday stories we tell about ourselves, but piquancy is added when the locality can claim

national significance. The most acute test has come from the commemoration of patriotic heroes.

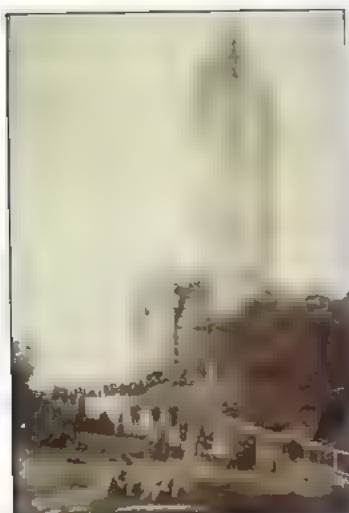
Statues to William Wallace and, to a lesser extent, King Robert Bruce, have carried a whole range of different nationalist perceptions. When David Stewart Erskine, 11th Earl of Buchan, commissioned a 21ft statue of Wallace for his lands at Dryburgh, completed in 1814, it was to celebrate his republican sympathies.

Radical Wallace, guardian of Scotland, guerrilla fighter, lacking in

noble birth, was perfect material for Buchanan's politics. Other statues followed, but then the republicanism was downplayed. In 1870, a parish church in Glasgow erected a statue of Wallace in Newmarket Street in Ayr in 1819, and a statue of Wallace in the so-called Wallace Tower in the High Street of Ayr, completed by the sculptor James Thom in 1833.

Four years later, an appeal was launched to raise subscriptions for a tower - the Barnweill monument constructed in the parish of Craigie in Ayrshire and completed in 1835.

with stone and pride



■ Flashback: an early picture of the towering Wallace Monument at Stirling.

Attempts had been made in Stirling in the 1830s and 1840s and in Edinburgh in the 1850s to produce monuments to Wallace – and, in the latter, to Bruce. Their lack of success could be a sign of indifference, but more likely signified a general malaise in suburbanising Wallace was a popular subject but the age of monuments was not a cheap one, for all the classes of Scotland.

The National Wallace Monument Movement was established in 1856, the same year that the National Association for the Vindication of Scottish Rights began. The Monument building seemed to better capture the spirit and enthusiasm of national sentiment and statements of social and political grievance than any broad brush organisation.

Dr Charles Rogers, later to become author of a two-volume tribute to Wallace (1889), was the Movement's secretary. It took until 1861 for sufficient funds to be realised and the foundation stone laid at Abbey Craig in Stirling, with the monument's inauguration eight years later, and nearly £6,000 over budget.

Patriotism, not costs, were the concern of the 50,000 who came in 1861 to hear speeches celebrating how the victorious Wallace, by paving the way for Bruce's success at Bannockburn, had ensured Scotland and England were to join

together as equals in 1707. This was a remarkable change in the rhetoric of commemoration from Buchan's slant.

Wallace's fight for Scotland's freedom had shifted from a republican argument (which it would gain again in the 20th century), to loyalty to the Union and the success of Britain in the 19th century.

The monument was completed in 1869, its overspend necessitating a rather quiet ceremony. It was not, however, to end the profusion of structures and places named in honour of Wallace.

Over 50 sites – hills, wells, rivers and others – were already associated with Wallace in one survey carried out in 1856, and later surveys found more. Aberdeen gained an imposing statue of Wallace in 1888; a year later, the first Wallace statue overseas was constructed, by the Ballarat Caledonian Society, just outside Melbourne in Australia.

Scotland's capital was much later in 1929 statues to Wallace and Bruce were unveiled on the Esplanade of Edinburgh Castle, by the Duke of York, soon to be King George VI. The Duke wore the uniform of the Cameron Highlanders and gladly proclaimed that it was always a source of pride to himself and his wife that both were descended from Bruce.

The unveiling ceremony was two days before the general election, precluding a number of notables. Lloyd George was absent, but offered his congratulations from 'one of another people within the family of British races'.

Commemorations of Wallace were the most common and the most explicit nationalist statements over the 19th century. Other heroes were not forgotten, however. Thomas Muir and the leadership of the Edinburgh Society of the Friends of the People were thought harshly treated in 1792-3 when transported to Australia. Their commemorative obelisk in the Old Calton cemetery was built in 1845.

At that time, the Scott monument was newly complete and inaugurated in 1846. Since Scott's death in 1832, various plans and appeals for money had been produced to manufacture a suitable memorial. To make the appeal attractive, great efforts were made to explain away Scott's Toryism by the Whig-dominated middle-class élites of Edinburgh.

Politically, Scott's Toryism was problematic, but the Whig élites had their own unionism, based on progress and civilisation. For their pitch, they proclaimed the death of Scott as a sorrow throughout the civilised world, all mourning the loss of his perceptiveness upon the language of

the ordinary rustic person. The Whig élites could then argue that the Union between Scotland and England was also a marriage of the ordinary and the civilised, to the benefit of each nation.

Both here, and for the National Wallace Monument, much was made of the profusion of small subscriptions which indicated just how the lower classes had striven to contribute.

The appeal to the 'common man' was more straightforward than the advantages of the Union when commemorating the memory of Robert Burns. Burns was identified with various sites throughout Ayrshire and honoured with a monument in 1823. Edinburgh was the first outside that heartland to gain a monument, in 1830.

Writers and poets have carried Scottish identity with a sense of pride and distinctiveness, with Burns and Scott renowned for placing the language of the people in internationally-acclaimed literary forms.

The promotion of national identity through other monuments was more equivocal. The centenary of the battle of Culloden led to the aborted laying of a foundation stone to mark the fallen in 1849. Not until 1881 was a cairn completed, organised and financed by Forbes of Culloden. The same happened for Flora MacDonald. A statue to her memory was first suggested in 1868, but only realised in 1896 at her burial plot on Skye.

Others have shown the influence of 'Britain' on the Scottish towns and cities. Glasgow and Edinburgh have their George Squares, and the capital's New Town was for a time planned as a Union Jack, its street names paying homage to the Hanoverians. On its Calton Hill, the Nelson and the National monuments commemorated Britain's success in the wars against France. The latter was begun in 1822 and never completed. The foundation stone was laid during George IV's visit.

The construction of these monuments tells us much about the essence of Scottish national identity. Together they carried the torch for the nation's radicalism, unionism and nationalism in an elaborate mix of Scottishness and Britishness. ■



■ Garibaldi promoted the Wallace Monument by writing letters in its support at the request of Glasgow businessman John McAdam.

Curtain up! Sit back, relax - its music hall!



Harry Lauder provided the wiggley stick, Walter Scott the Dame - Scotland was ready to be entertained

By the late 1900s Scottish popular culture was for many embodied in the person of Harry Lauder. Dressed in kilt and touting a curia walking stick, the music hall entertainer celebrated the Scotland of Bonnie Hielan' Marv and made enough of a fortune to buy himself an estate in Strathaven of which, as a miner in the 1880s, he could only have dreamed.

Lauder's version of Scotland is one

that has embarrassed 20th century Scottish culture, both the artistic elite such as Hugh MacDiarmid and those who have sought to retain the purity of Scottish folk traditions. It derives directly, however, from the hugely successful adaptations of Walter Scott's novels that were performed throughout the English-speaking world in the 19th century.

Scott's initial success in stage production was largely due to Scotland's most significant female

dramatist, Joanna Baillie (1762-1831) whose play 'The Family Legend' provided Scott with the challenge of producing drama with significant focus on costumes and representation of Scottish identity.

Rob Roy's subsequent run of 41 consecutive nights in Edinburgh's Theatre Royal actually saved the theatre from bankruptcy and as one reviewer for *The Scotsman* on February 20, 1819, commented "Why should we not be proud of our



■ Stanley Baxter was one of the great pantomime Dames in the tradition first established by Sir Walter Scott's Meg Merrilees.

reputations from the ba' games, cockfights and dog fights which were amongst the most popular of early pub entertainments.

As the drive for a more humane and more humane improvers of Victorian Scotland with increasing regulation of public drinking establishments, so the Scottish penchant for entrepreneurship and song were to merge into the phenomenon of the Victorian Singing Saloon. In the establishments around the closes of Glasgow's Saltmarket, such as the Shakespeare, traditional folk songs and ballads took on a new urban guise.

The popularity of Scots bursting into song, however, soon became synonymous with one of the most popular of the licensed music halls in mid-Victorian Glasgow – the Whitebait, located off Argyle Street in St Enoch's Wynd. Here, the admission price of 1s 6d included a pint mug of beer or stout, a glass of spirits or a cigar.

Pantomime and Music Halls, two of the most popular forms of public entertainment in 19th century Scotland as burgeoning urban populations with wages in their pockets required little inducement to escape cramped and uncomfortable tenements.

By contrast, rural popular culture, particularly in the North-East, was to be transformed by the communication explosion of the railways and the Victorian press. The printed word was to displace the customary methods of oral transmission thanks to the automation of paper-making and the sophistication of steam-powered high speed rotary presses and mechanical typesetting.

These, together with the repeal of the 1819 Stamp Act in 1855, which made newspapers universally affordable and the Education Scotland Act of 1872, allowed the circulation of mass-produced reading material to be affordable and accessible to many for the first time.

As print culture permeated the oral traditions of the North East, its influence by the 1850s was perhaps most significant in the transition of two key areas of folk tradition – the folk ballads and story-telling.

Chapbooks, costing a penny and published in pamphlet form on coarse paper, were the staple secular reading material for most common folk well ►

national genius, humour, music, kindness and fidelity. Why not be national?"

The Scottish people, through their passion for this revolutionary dramatic representation of Scottish culture, had helped to establish their own 'National Drama', and later popularisations of Scott's works focused on the pictorial qualities of a Scotland distinctly different in its tartan grandeur from the staid banality of conventional Victorian society.

Scott's contributions to popular culture did not end there. Emphasis in his writing on the transferability of male and female characteristics became an idiom of popular tradition when he wrote a special monologue that allowed his favourite actor to appear cross-dressed as his 'Guy

Mannerling' heroine, Meg Merrilees. The Scottish pantomime Dame was born!

Glasgow in particular was fertile ground for the pantomime with its popular stories, sentiment and its audiences' demand for lively music, spectacle and entertainment. The popularity of panto-'mime' had grown as a result of the restriction on early 19th century licensing laws, which prohibited many minor theatres from using the spoken word.

Licensed establishments also played a direct role in the development of popular entertainment. As the tragic consequences of the Highland Clearances and the Irish potato famine brought hundreds of immigrants to Lowland cities and towns, the number of public houses in the inner-cities

grew in proportion to the demand to quench the urban dweller's thirst for pleasurable pastimes.

Enterprising Victorian Scots seized this opportunity to transform the basic dram shops and taverns of the early 19th century into more functional centres of popular entertainment.

Early establishments such as Ambrose's Tavern (immortalised in James Hogg and John Wilson's *Noctes Ambrosianae*) which stood approximately where Edinburgh's Cate Royal stands today, was typical of the old style of hostelry.

Just as the more insalubrious dram shops of Edinburgh's Backfriars Wynd were infamous for harbouring pimps, whores and beggars, many of Glasgow's traditional taverns gained

Scottish 'fitba' is official as Home Rule kicks off

The fact that the UK alone, of all the states in the world, is allowed several national representatives in international sporting competitions such as the football and rugby world cups, is symptomatic not only of the early development of sport in the new industrial societies of Victorian Britain, but of the strength of the national cultures within the UK.

In the new spectator sports that developed with increasing leisure among the working classes, Britain's national cultures found a means of asserting themselves against the unifying tendencies of the imperial economy and the power of the Westminster government.

When sports such as football and rugby first began to develop into organised activities in the 1850s and 60s, it was the existence of the railways and easy travel that made it possible to envisage regular fixtures between teams from different geographical areas.

The Scottish Football Association was established on March 13, 1873, 10 years after the Football Association in England. The Football Association, organised by a Scot named William MacGregor, was intended to be a single British football league. Rather than be subsumed within the FA, however, Scottish teams desired to retain control of the game which was rapidly becoming the national sport. The formation of the SFA ensured that MacGregor's FA was reduced to being the English FA.

The first members of the SFA were Queen's Park, Clydesdale, Vale of Leven, Dumbreck, Third Lanark, Rifle Volunteer Reserve, Eastern, Granville and Rovers. A national cup competition was begun which became the Scottish FA Cup.

The first winners of the Scottish FA Cup were Queen's Park, the Glasgow club formed in 1867, which went on to dominate the early years of Scottish football. Representing Scotland in the earliest internationals with England, they also played twice in the final of the English FA Cup in 1884 and 1885, and did not concede a goal in 10 years of domestic competition.

In 1886, a cup tie between Queen's Park and England's Preston North End resulted in a Preston player (who was also a Scot) having to be escorted from the ground following a foul on the Queen's Park centre-forward. This incident gave rise to a rift between the Scottish and English FAs which resulted in the latter banning Scottish clubs from the English competition.

The emergence of a single British football league remained in prospect for a time, but from the 1890s football became a medium through which many Scots discovered and redefined their national identity.

While Queen's Park was to be eclipsed by Rangers and later Celtic, it was nevertheless Queen's Park's ground of Hampden Park which became Scotland's national football stadium after 1903.



► into the 19th century. These contained a variety of tales, poems and songs and were sold by packmen in both the country and the city by professional chapbook 'patterers' using dramatic street-theatre sales tactics.

As the Lintray Press published innumerable reprintings of its chapbooks even these began to be replaced with the modern 'slip-songs' printed for singers at Fering Markets.

Popular titles deposited in Aberdeen Town House by William Walker, the principal correspondent for Professor Child's famous English and Scottish Popular Ballads, included: 'She's Just the Thing' and 'Does your Mother Know You're Out?'

Most significant, however, were the efforts of Gavin Greig and the Reverend James Bruce Duncan, who between them created one of the largest collections of folk songs, amounting to some 3,500 texts and 330 tunes gathered from the North-East of Scotland.

The contents of this collection was contentious, however, for as William Walker declared:

"It became very evident to me that the Collectors, having defined Folk-song as songs which the people sing"

opened the door for an inflow of Music Hall Ditties, popular street-songs and the multitudinous slip-songs of the Ballad hawker – these last, prepared in our large towns for singing and selling at country fairs and markets throughout Scotland, may have now become a kind of tradition, they are not 'of' the people, but were originally prepared 'for' the people by a press whose trade it was to supply such for street and market singers.

"Many of these in passing from mouth to mouth among the people (who added to, subtracted from or modified the original in many ways) have as said, acquired a kind of traditional character – but their roots are in the ballad hawker's print, and I do not consider them folk-song at all."

Typical of the problem was the nearly 400 items of folksong provided by Bel Robertson, Greig's most significant tradition-bearer. Bel's mother was a popular singer in Strichen and was the source of many of her ballads. She acquired others from her aunt, a girlfriend, a blacksmith and a tinker boy.

Although, some were clearly authentic in oral structure and



formula, such as 'Child Waters', 'Bonnie Baby Livingston' and 'Brown Adam', many of Bell Robertson's ballads are modern in their method of reproduction and transmission, since many were rote learned from chap books and became fragmented and incomplete due to the fact that Bell

of the recreational reading market, publishing original writing by its readers in the genres of prose fiction, poetry, memoirs, history, folklore and popular musicology.

Under the Editorship of William Latto the Journal became revolutionary in its application of a

and typographically-presented local forms of Scots.

The People's Journal exploited this market by enticing its readers, often through literary cash prizes of £100 (the equivalent of a year's income for a skilled artisan by the end of the century) for a 60,000-80,000 word serial.

Indeed, it was the readers who supplied most of its leading articles, short stories, poetry and serial fiction. It was from this tradition that Harry Lauder's music hall songs derived. In Lauder's own words: "I think that in one of my songs I'm doing, on a wee scale, what a gifted author does in a novel of character".

Lauder was to become not only the favourite performer of British royalty and of audiences from London to Chicago, he was to be one of the world's best-selling recording artists, second only in popularity to the great Italian tenor Caruso.

Lauder's miniature presentations of 'a good Scots laddie' in songs such as 'Love a Lassie' and 'Stop yer Tickling, Jock' heralded a new world of international popular culture, one which would continue to contain distinctively Scottish elements. ●

Songs like the Gold Digger of California and Stop yer Tickling, Jock had audiences on their feet

recited rather than sung. By the 1870s, Campbell was merging with the popular ballad tradition of the Scottish country and western traditions. The Hermit of the Colarney Hills, 'Gold Digger of California'. The demand for popular fiction was more evident though in the new wave of working class newspapers.

One significant example is the Dundee based People's Journal, launched in 1858 as a weekly for the city of Dundee and which, by 1890 had the largest certified circulation in Scotland. The Journal dominated much

radical new speech-based prose that reflected the regional diversity of the spoken language.

Latto's own essays in Scots under the pseudonym 'Tammas Borkin' became a national institution dealing with international, national and local issues whilst commenting on every aspect of contemporary life.

Borkin was so popular that his writings were several times reprinted in book form. Under Latto's influence, a school of vernacular writers sprang up from diverse locations such as Shetland, Buchan and Refrewshire, each using orthographically-distinct

TIMELINE

1837

The young Queen Victoria succeeds the British throne.

1841

Glasgow's exclusive Victorian west end is boosted when Great Western Road opens.

1845

Poor Law Act signals shift in Scotland's governance away from local control to London.

1850

Robert Louis Stevenson is born in comfortable circumstances in Edinburgh.

1855

Repeal of the 1819 Stamp Act makes newspapers universally affordable for the first time.

1863

Baxter Park, presented by jute magnate Sir David Baxter, opens in Dundee.

1866

Glasgow initiates an ambitious programme of slum removal and urban improvement.

1868

The Second Reform Act leads to the burgh electorate being trebled in Scotland.

1873

Within two weeks of each other, the Scottish Football Association and Scottish Rugby Union are established.

1883

Queen Victoria's close servant and companion, John Brown, dies.

1886

Stevenson's 'The Strange Case of Dr Jekyll and Mr Hyde' and 'Kidnapped' are published.

1894

Stevenson dies of a cerebral haemorrhage at his home in Samoa on the South Seas.

Victoria's love for

Tartans and wild mountain scenery were in fashion because Victoria made it so. It was at Balmoral where she and Albert were happiest

The 19th century witnessed a mania for all things Highland. At the very time when the glens were being cleared of people and Gaelic language and culture was under siege, the Scottish nation was adopting the symbols of the Highlands as its own. Whereas a century before, the Highlanders were depicted as barbarians, a new and largely mythical representation of the Highlander as a paragon of simplistic virtue caught on.

Kilts, bagpipes, tartan and Highland scenery became emblematic of Scotland as a whole. Quite a paradox really, as one of the most urban and industrial societies in the world sought to represent itself as rural and Highland when the same commercial forces which had created the modern Scottish nation had, in fact, destroyed the traditional Highland way of life.

Although the visit of George IV in 1822 is supposed to mark the creation of the Scottish Highland identity – the King cut a dashing figure, overweight and resplendent in mini-kilt with pink stockings – it was a one-off event. The Scottish aristocracy may have rediscovered its Highland roots, but it took a lot longer for the rest of the nation to catch up. It was the wholesale endorsement of Queen Victoria in the 1850s which helped to legitimize the Highland image of Scotland.

Victoria and Albert travelled to Scotland for the first time in 1842 and the young queen and her newly married husband both immediately fell in love with the place and people.

Childbirth over the next few years interrupted the Royal visits north and in 1848, on the advice of the royal physician, Sir James Clark, the

The formal Queen: but in the Highlands Victoria found freedom in the wide open spaces around her secluded Deeside getaway.



her Highlands



■ John Brown: his friendship with Queen Victoria had tongues clacking.

...the intimate
...rheumatism
...they stayed in
...and, more or less,
...acquire the property
...re and then. Extensively
...ned and redesigned over the
...few years, including the use of
...tartan wallpaper, the Balmoral estate
...finally became royal property in
...1857 and was earmarked as the
...family's summer retreat

The reason for the royal couple's fondness for Scotland is to be found in the fact that the family spent what were, according to Victoria, the happiest days of their life.

Free from the pressures of London, afforded privacy and with a young family around them, Albert and Victoria were able to live what to them must have seemed like the semblance of a normal family life at

made no difference to her and the Lord Lyon of Scotland, who was constantly inundated by requests from local town officials asking for the correct procedure regarding Scottish Royal protocol.

The fact that Victoria travelled to her northern Kingdom every year did much to enhance the reputation of the monarchy in Scotland. The route to Balmoral would include many stopping off points and it is important to emphasize that more Scots would have seen the queen than any leading politician.

Today there are fountains, monuments, commemoration stones and plaques throughout most of the towns and cities of Scotland which marked the occasion of a royal visit.

On such events thousands would turn up to catch a glimpse of Victoria. The station in Stirling was a favourite spot, where on the family's

became firmly cemented

Brown was the rustic personification of wisdom and strength and Victoria credited him with the gift of second sight, as his last words to her before Albert died were 'may there be no more deaths in the family'.

Albert's fondness for Highlanders, John Brown was especially recommended, and Balmoral meant that the Queen liked to retreat north to the place where the couple had been happiest.

It was during the Queen's mourning that eyebrows were raised over the close relationship with Brown. At first the murmuring was confined to the leading politicians and courtiers, but soon the press got hold of the story and reporters were dispatched north.

The fact that they got no information from the local

and was allowed to talk freely with the Queen offended Victorian class sensibilities – especially when people made as much effort as possible to place barriers between themselves and their social inferiors.

It is worth stressing that servants in some houses at this time were ordered to face the wall if the master of the house approached so they would not have eye contact.

Brown was promoted into the royal household but was never a popular figure. Stand-offish and blunt, he failed to mix into the royal retinue. The Prince of Wales smashed the bust of Brown at Balmoral, after his mother's death.

As Victoria recovered her confidence and made more and more public appearances, so she relied less and less on Brown who was to die in 1883 at the height of Victoria's popularity.

Victoria would reign for another 18 years and maintain the affection and loyalty of her Scottish subjects. By promoting a distinctive version of the monarchy in Scotland, Victoria acknowledged the importance of the Scottish nation to Britain.

The Queen regarded the Scottish royal line as her ancestors and claimed that she had Jacobite blood in her veins. It was in Victoria's attention to detail and her sensitivity to Scottish history that made her especially popular.

Her death in 1901 was the occasion of great public mourning. Her son, Edward, immediately got himself in hot water by proclaiming himself Edward the VII even though there had been no King Edward of Scotland. It was a mistake his mother would not have made and the coronation oaths of the Churches and local government pointedly left out the offensive numeral.

The accession of a fat, insensitive, playboy prince who hated Scotland, made the loss of Victoria all the greater. ●

It was escape for the Queen away from London's formality

Balmoral. It was during this time that she began her friendship with John Brown, who was entrusted with the Queen's car.

Brown was a local farmer's son who knew the area like the back of his hand and would trek Victoria on her pony for miles while Albert went off hunting and shooting.

To Victoria and Albert, the locals and the environment reminded them of Switzerland, which appealed to their Germanic side. Their description of the people emphasized their fine characteristics, rugged health and good looks.

For many at a time of rapid industrialisation and urbanisation in Britain, which was associated with disease, filth and corruption, the Highlanders seemed like the perfect antidote.

Here were a people who were unskulled by modernity and who had preserved their rustic charm and beauty. Also, the fact that the Royal couple could enjoy the reservoir of Highland traditions and customs added to their belief that the place was a haven of romanticism.

That many of the traditions were made up specifically for the Queen,

route north, the royal train would stop for the visitors to cheer and the family to wave at their subjects.

By constantly visiting and touring, the Queen became much closer to her subjects than any other monarch in history.

Victoria's popularity was also helped by the fact that she really did like the Scots, and Highlanders in particular, and would not allow any of the courtiers to mis-name a Scot as English. Victoria took her prayers in the local Presbyterian church and brought to an end the religious rift between the Scots and royalty which had started in the 17th century with the Covenanters.

Highland regiments were decorated in Balmoral and the Queen's love of the nation was given public expression in her 'Highland Journals', which were published in 1868 and immediately became an instant best seller.

The death of Albert in December, 1861, was a traumatic experience for Victoria and the Queen went into a period of prolonged mourning. It was during her return visits to Balmoral, after the death of Albert, that her friendship with John Brown

community at Balmoral merely confirmed Victoria's belief in the unshakable loyalty of the Highlanders. The Queen was still in mourning and her constant refusal to make public appearances marked a low point in the her popularity.

The Mrs Brown story was part and parcel of a growing public discontentment with the Royal family and the 'invisible' queen.

Modern-day speculation as to whether Victoria and Brown had an affair is fairly pointless, no one could ever say for sure because they spent so much time on their own.

Certainly they were close friends and very affectionate towards one another. Both were upright people with a keen sense of duty and propriety – anything outwith the bounds of decency would have been unthinkable to them.

While many Victorian tongues may have wagged at the thought of this man and women spending so much time together, what really intrigued, perturbed and offended them was the transgression of class boundaries.

That John Brown was of humble birth, made no effort to disguise it,

HAIL TO THE TARTAN - ALL 2,500 VARIETIES



■ Link with the past: members of the the Clan Wallace re-enact the old days with swords, spears, insignia – and a flash of tartan.

When the 15th century Highlander lay down in the heather, wrapping his plaid around him to keep the night chill from his bones, he had no idea that he was making a fashion statement.

He could hardly imagine in centuries to come, the colourful pattern of his warm blanket would become a kind of fetish, beloved of the Victorians under the sponsorship of their queen and then turn into a fashion icon through designers like Vivienne Westwood.

How could he know? The idea of distant royalty wearing his humble cloth would hardly occur to him. The concept of a 'fashion designer' would hardly be conceivable.

Going backwards through time, he would have no inkling that some of his predecessors in the place now called Scotland, the early Celts who stood against the invading Romans, sometimes had their skin tattooed in patterns that resembled the Highlandman's plaid.

The tartan, as it later became known, goes back a long way, and will surely go forward further yet.

Nobody's even sure where the word

It was pride of the clans, royalty and Scots soldiers. Now it graces catwalks, even soccer teams and Rod Stewart suits. The tartan torrent rolls ever on

came from. One theory is that it's from Medieval French 'turtaine', a coarse cloth also called linsey-woolsey and woven of mixed linen and wool. Another theory is that the word came from the Irish Gaelic *tarstan*, meaning crosswise – while the Scottish Gaels use the word *breacan*, which means multi-coloured. It was probably in the 14th century that the word tartan became formalised in the English language, and in 1536 an item in the Lord Treasurer's accounts refers to the purchase of 'Heland tartane to be hoiss (hose) for the King's grace'.

The forerunner of the many tartans we know today was a simple diagonal

check pattern in two colours. A sample of this was found with a hoard of silver coins and has been dated from the middle of the 3rd century.

The two-colour effect was achieved without using dyes, but from weaving with yarn from the sheep of the time whose coat grew in patches of dark and light wool.

But by the 16th century there was plenty of evidence that Scottish cloth woven to make plaids had erupted into a riot of colour. George Buchanan, a well-travelled Scottish scholar, said of the Hebridean people (writing in Latin): "They delight in variegated garments and their favourite colours are purple and blue. Their ancestors wore plaids of many colours and many still retain this custom."

In the following century, a poet who visited Braemar commented on the Highlanders who wore "a plaid about their shoulders which is a mantle of divers colours".

So at some point the simple two-colour check pattern of the 3rd century had developed into something a little more vibrant. However, it was not until the end of the 17th century that a connection was made between

particular setts (or patterns) of tartan and the locality its wearer came from.

The writer and early sociologist Martin Martin, who was born on Skye, discovered in the Hebrides that "every isle differs from each other in their fancy of making plaids, as to the stripes in breadth and colours".

He found this was also true of Gaelic districts on the mainland, so that "They who have seen those places are able, at the first view of a man's plaid, to guess the place of his residence".

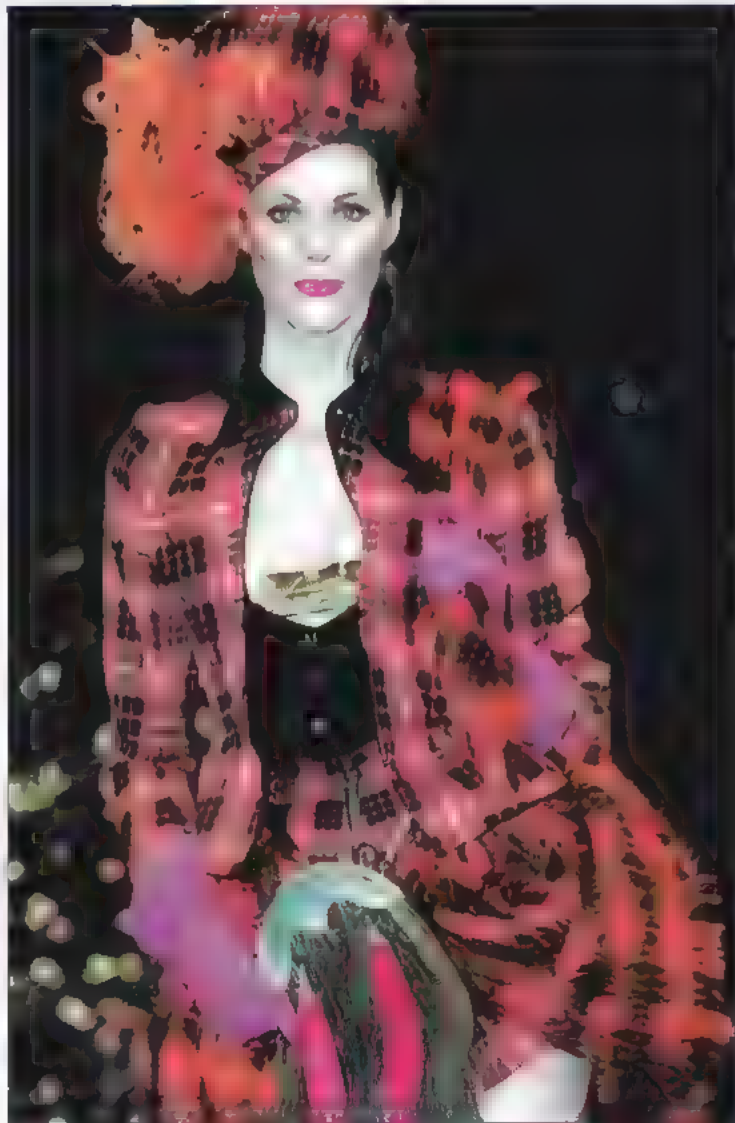
More time would pass before different setts of tartan became regarded as part of clan or family identity.

One of the secrets of tartan is that a simple check pattern has been transformed into a sophisticated design with a vast number of colour possibilities. This is because bands of different colour, when crossing each other, produce a square of a third tone. So when yarns of only two pure colours are woven the result is a cloth of three colours.

And when nine different coloured yarns are used, the finished cloth has the effect of 45 tones – a wide-ranging colour palette that can be seen



■ Tartan fanatic: rock star Rod Stewart cuts a dash in tartan suits.



■ Tartan eyecatcher: Vivienne Westwood creates checked elegance.

especially in some of the more dazzling 18th and 19th century sets

When the first tartan plaids were made on the handloom, the weaver worked with a warp and weft of single threads, a system known for some reason as a 'tabby'. Since then it has become more common to weave with the yarn doubled, producing not only a stouter piece of cloth but also heightening the diagonal effect when the colours cross.

Earlier examples of tartan show it could be very densely woven - at up to 72 threads to the inch, while the modern cloth will rarely exceed 40 threads per inch.

Now we come to the kilt - and the uncomfortable fact that this word with its powerful Scottish identity comes from the Danish *kilde*, meaning to 'tuck up'. This is because at first, the kilt was formed from one end of the plaid, taken round the waist and tucked into position, sometimes with a belt.

Only later did the kilt become the separate, immaculately-tailored garment with its many pleats which we

The dreaded 'kilt police' were ready with their boot polish for Scotland fans wearing underpants

see today. But the perennial joke about a true Scotsman wearing nothing under the kilt does have historical backing. In hunting and fighting, the Highlander could move faster without breeks and early travellers in Scotland rarely failed to mention this fascinating fact, one reporting "their plaids are worn short so that the indecency is plain to be seen".

In modern times, the nakedness beneath the kilt was taken too far by some Scottish football fans. In 'Tales of the Tartan Army', Ian Black wrote of the 'kilt police' who would rub boot polish on the private parts of any kilted fan found to be wearing underpants - a practice that was stopped after belligerent protests.

Some Highlanders, however,

including Sir John Sinclair of Ulbster, have always insisted that the tight fitting trews, like tartan leggings, are the natural dress for people living in a climate like Scotland's. There is some evidence the history of the trews goes back as far as the history of the kilt - yet the kilt gets all the attention.

Ronald Mavor, medic, playwright and critic, wrote of his surprise invitation to a Highland meeting, one of those faintly upper-crust events where people dance wild reels and tend to drink unsparingly. Mavor, who was then attached to a Highland regiment, had to borrow the appropriate garb. "A kilt, believed to be of Macpherson tartan, came from the depot of another regiment. The adjutant had a pair of brogues which

were too large but not excessively so when lined with sticking plaster. Major Sinclair had a kilt jacket and waistcoat of splendid green. Major Mackintosh generously lent a sporran and some startling but effective red hose. The ensemble was impressive to a degree."

Maybe it was the riot of colour made possible by tartan that inspired dress designers like Vivienne Westwood (born in Derbyshire, but no matter) to use plaid like patterns outrageously in the late 20th century.

Tartan has been used (and abused) by, for example, the Bay City Rollers, in lounge suits worn by the iconic rocker Rod Stewart and even by English footballer Paul Gascoigne when he played for Rangers. In fact, Scottish football clubs are among many bodies which have registered their own tartans.

At the last count, there were thought to be more than 2,500 sets of tartan in various registers. And as the world moves into new eras of high technology, the tartan torrent shows no sign of drying up. ●



■ Hall of tartan: Highland dress through the ages is one of the major attractions in the exhibition centre on Edinburgh's Royal Mile.

Craftsmen at work

The Geoffrey (Tailor) tartan weaving mill and exhibition is housed in a historic converted reservoir next to Edinburgh Castle on the Royal Mile. It is Edinburgh's only tartan weaving mill.

Visitors can feel and touch the threads that are prepared for weaving and hear the amazing high speed powerlooms in action.

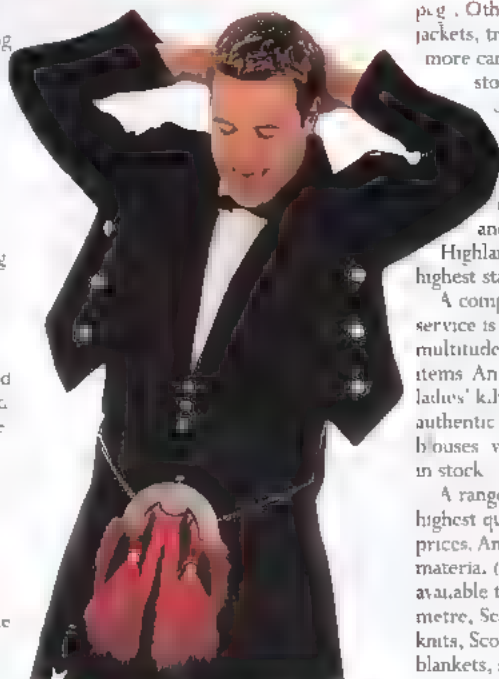
At the weaver's cottage, there is the opportunity to meet a real craftsman and then have a go at making some tartan cloth - a great photo opportunity for friends and families.

The full exhibition is an absorbing experience which shows how tartan is woven from the moment when the sheep is sheared right up to the making of a kilt and the history of Highland dress through the ages. And there is all the excitement, noise and bustle that would be expected inside a working mill.

Visitors can make their own way through the exhibitions or stop and ask one of the mill's friendly and knowledgeable guides. After an exploration of the building's five storeys, there is the opportunity to buy direct from the mill. Next to the mill, Geoffrey (Tailor) Tartan Weaving and Highland Dress store stocks an extensive range of Highland Dress, ranging from traditional day wear to full evening wear.

There is a comprehensive made-to-measure service along with an array of kilts and accessories 'off-the-

The demand for tartan across the globe has turned into an international business. One company set itself the goal of leading the field



■ **Swing o' the kilt:** tartan today is high fashion and modern designs and materials have become sought after by the fashion-conscious.

peg. Other garments such as dinner jackets, trews, cummerbunds and more can be made to measure. The store's expert staff also advise customers on the correct etiquette when choosing Highland wear.

Geoffrey (Tailor)'s team of highly skilled kiltmakers and tailors ensure their Highland wear is made to the highest standard.

A complete made-to-measure service is also available, covering a multitude of different tartans and items. An excellent selection of ladies' kilts and kilted skirts made in authentic tartans, Scottish style blouses, velvet and tartan vests is also in stock.

A range of Scottish gifts of the highest quality are offered at realistic prices. An amazing stock of tartan material (in various weights) is available to purchase by the yard or metre. Scottish knitwear, Arran hand knits, Scottish Crystals, tartan blankets, scarves, ties, jewellery and many more items of interest.

There is undoubtedly 'something for everyone', including free tax shopping for visitors from outwith the European Community.

Over many years, Geoffrey

(Tailor) has designed and registered tartans with the Scottish Tartans Society for numerous clients, including such sporting giants as Rangers and Celtic Football Clubs and the Scottish Rugby Union.

The store is also able to provide material by the bolt, woven in Geoffrey (Tailor)'s own mill as well as a range of other items tailored to suit individual needs.

An exciting recent venture by Geoffrey (Tailor) has been the introduction of '21st Century Kilts', an exciting concept designed to evolve the kilt beyond the confines of tartan, using modern materials while staying faithful to the traditional image of the kilt - masculine, fun and fun.

For details, contact:

Geoffrey (Tailor)
Highland Dress Sales & Hire
Edinburgh Head Office
57-59 High Street, The Royal Mile, Edinburgh EH1 1SN
Tel: 0131 557 0256
email: enquires@geoffreykilts.co.uk

Other Branches:

Glasgow 0141 331 2388
Galashiels 01896 758 822
Oban 01631 570 557

www.geoffreykilts.co.uk

Badge of courage is a little white rose

Their beginnings may be complicated and straddle the Tweed, but the King's Own Scottish Borderers' record is of loyalty and valour since 1689

One of the first things the forebears of these famous Lowland soldiers had to do after they joined the colours was to dig defensive trenches in the City of Edinburgh. But this was in the year 1689, and the city was in turmoil.

The Castle was in the hands of the Catholic Duke of Gordon, backing the Stuart King James VII, while the Convention of Estates had appointed the Protestant William of Orange to the Scottish throne.

Clearly, drastic measures were needed to protect the city in this stand-off and the 3rd Earl of Leven, an experienced military strategist, was ordered to raise a regiment for the purpose. Its task was:

"To secure that no men be put into the Castle of Edinburgh and no persons be suffered to sallie forth thereof."

In other words, to lay siege to their own familiar stronghold at the heart of the town. The fact that Leven was able to enlist 800 men within two hours showed how seriously this crisis was taken, and the Duke of Gordon was forced to surrender.

So the armed force first known as The Edinburgh Regiment was formed and, having secured the city, went off to fight at Killiecrankie where it distinguished itself while being on the losing side to Viscount Dundee's Highlanders.

In the complex divisions that sundered Scotland during the early 18th century, this regiment again fought for the Hanoverians at Sheriffmuir in 1715. After further action on the Continent in the War of Austrian Succession, its soldiers had to return hastily to Edinburgh in 1745 to defend the Castle against the threat posed by Charles Edward Stuart's army.

The following year, it became one of the Scottish regiments to fight under the English 'Butcher' Duke of



■ Historic moment: The KOSB are the Border guard of honour as the Stone of Destiny returns to Scotland.

Cumberland, at the Battle of Culloden.

But politics apart, this has always been a proudly Scottish regiment, although it would be 1805 before the regiment's present name began to take shape. In that year, it became the 25th (King's Own Borderers) Regiment of Foot.

But a curious diversion had occurred in 1782 when it was given a bizarre name for fighting Scots – the 25th (Sussex) Regiment of Foot. This was because its colonel at the time, Lord George Lennox, had his family seat at Goodwood in that very English county.

A century on, in 1881, another attempt was made to tamper with its Scottish identity as the powers at Whitehall decided to call it the York

Regiment, King's Own Borderers, and move its depot to that city.

This did not go down well either, and six years later came the final name-change to King's Own Scottish Borderers, headquartered at Berwick upon Tweed.

Like many Scottish infantry units, the KOSB earned its laurels by fighting for British colonial interests abroad, sometimes in exotic locations.

These have ranged from Grenada in the West Indies to Guadeloupe, Egypt, South Africa, Burma, India and through the Kyber Pass.

It threw 12 battalions into the most demanding hot-spots of World War One, and was involved in the Normandy landings and Arnhem, one world war

later. Yet the feat of arms the KOSB may treasure most came at Minden in 1759, when it was still the 25th (Edinburgh) Regiment of Foot.

As part of a combined force facing a numerically superior French army on this battlefield near the German-Dutch border, the Scots picked wild roses to place behind their cap-badges so that comrades could identify each other.

Here was a key occasion when it was shown that utter determination and courage by musketeers on foot could defeat the terrifying charges of cutlass-wielding cavalymen. Every year on Minden Day, August 1, the KOSB remembers this valiant deed and its soldiers parade with roses on their bonnets. ●

■ The end of the line for this old steam train is a snowdrift at remote Corrour in the middle of Rannoch Moor. This was deer shooting country and the hard land of loch and mountain was a new experience for the sportsmen who made their way northwards.



The iron road across heaven



It began as a way of tackling the Highland economy. It became a breathtaking 122-mile long railway line from Glasgow to Fort William, over stunning moors and mountains, a gateway to the Hebrides, says David Ross

The inspiring vision of a great railway line from a point somewhere on the west coast of the Highlands, communicating with the lucrative markets of the south and allowing a huge increase in trade, was a dream presented as a possible solution to the North's unemployment problems.

The proposition was welcomed by most of the landowners over whose ground the route would pass. Most seemed aware of the commercial gains increased transport would bring. The line would be the longest in Britain sanctioned by one Act of Parliament and, unusually, the whole project was granted to one group of contractors.

The vision turned into reality with the launch of the line in the autumn of 1889 at Craigendoran on the Clyde, 23 miles from Glasgow. Already Craigendoran had been reached by the Helensburgh branch of the North British Railway.

When completed, the new line ran through the counties of Dunbarton, Perth, Argyll and Inverness to Fort William.

It opened up contact with 4,000 square miles of countryside that previously had little real communication with the populous central belt, other than by the most

basic of roads. But what countryside!

It crossed some of the most heavenly wilderness areas in the Highlands, revealing stunning mountain grandeur, breathtaking panoramas and horizons, lochs and moorland that riveted passengers.

The building of the railway cost £700,000 and it was opened in August, 1894. Permission had been granted to extend it by Glenfinnan to Morar and Mallaig in the hope of increasing business and general trade for the Hebrides.

The line from Glasgow takes a route that passes through Garelochhead, running up Loch Long to Arrocher, where it then cuts through to Tarbet on Loch Lomond side.

It then followed the west bank of Loch Lomond north to Glen Falloch and Crianlarich, and on to Tyndrum, having passed through country familiar to Rob Roy MacGregor and the scene of Bruce's battle at Dail Righ.

Passing under the cone of Beinn Dorain, it reaches the station at Bridge of Orchy. The line then swings east, away from the more recent road, to cross the vast table land of Rannoch Moor, where some 10 miles of the line is built on a 'floating' base to counteract the waterlogged moorland.

The line reaches Rannoch Station

after 87 miles, a destination familiar to many of the climbing fraternity, before it swings north-west through the lonely mountain country around Loch Treig.

It reaches Spean Bridge after 113.5 miles from Glasgow, before turning south-west, passing the ruins of Inverlochy Castle, built by the Comyn family in the 1200s, and scene of one of Montrose's great victories in later years, before reaching Fort William after 122.5 miles of stunning scenery and panoramic views.

Much of the fort that gave Fort William its name was demolished to make way for the railway station, after it had lain dormant since 1855.

Two years after the railway was complete, the gateway from the original fort was re-erected at 'The Craigs', the town's old cemetery, in 1896. Incidentally, that was the same year electricity was introduced to Fort William.

The railway, of course, connected with the Caledonian Canal, running north-east to Inverness, so communication in the Highlands was improving by leaps and bounds.

In this day of increased travel, of course, some of the priorities have changed, and much of the route's original purpose of carrying of goods has been superseded by the use of the line by visitors. ●

Scotland's Story

1 Central Quay, Glasgow, G3 8DA

Telephone: 0141 309 1493

e-mail: scotlandstory@sundaymail.co.uk

Website Address: www.scotlands-story.co.uk

Consultants

Professor Edward J Cowan, Head of Scottish History, University of Glasgow.

Professor Christopher Whatley, Head of History, University of Dundee.

Ian Nimmo, chairman.

Editor Alex MacLeod

Assistant editor Allan Burnett

Design Samantha Ramsay

Picture editor Mark Jardine

Illustrations:

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p4/5/6/7 Moray Place, Glasgow;

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Commerce: Royal Exchange, Glasgow;

Glasgow University; Edinburgh Castle;

Daily Record.

p8/9 Arthur Balfour by James Guthrie;

SNPG.

p10/11/12 Ben Ledi, Late Autumn by

D.Y. Cameron; NGS: LMS Railway

Poster; SCRAN/Smith Art Gallery and

Museum: Staffa, near Fingal's Cave by

John Muir Wood; SNPG.

p13/14/15 Stevenson and Household

at Vallima; Portrait of Stevenson;

Stevenson 'lying in state'; The Yacht

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Senior editor Austin Barrett

Consultant Hugh Currie

Group Advertising Sales Manager

Suzie Cairns Tel: 0141 309 1444

Circulation Manager Rita Nimmo

Production Manager Jenny Nisbet

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SCOTLAND'S STORY

NEXT WEEK IN PART 44



The 'Crofters' Wars' of the 1880s were about land and rights and had reflections across Europe. The Battle of the Braes demonstrated a new confidence among the crofters at a time when Home Rule in Scotland made its formal appearance on the arm of Irish nationalism. We also trace those Scottish Home Rule beginnings echoed in modern-day debates on Scotland's political future

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